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CROSS CURRENTS

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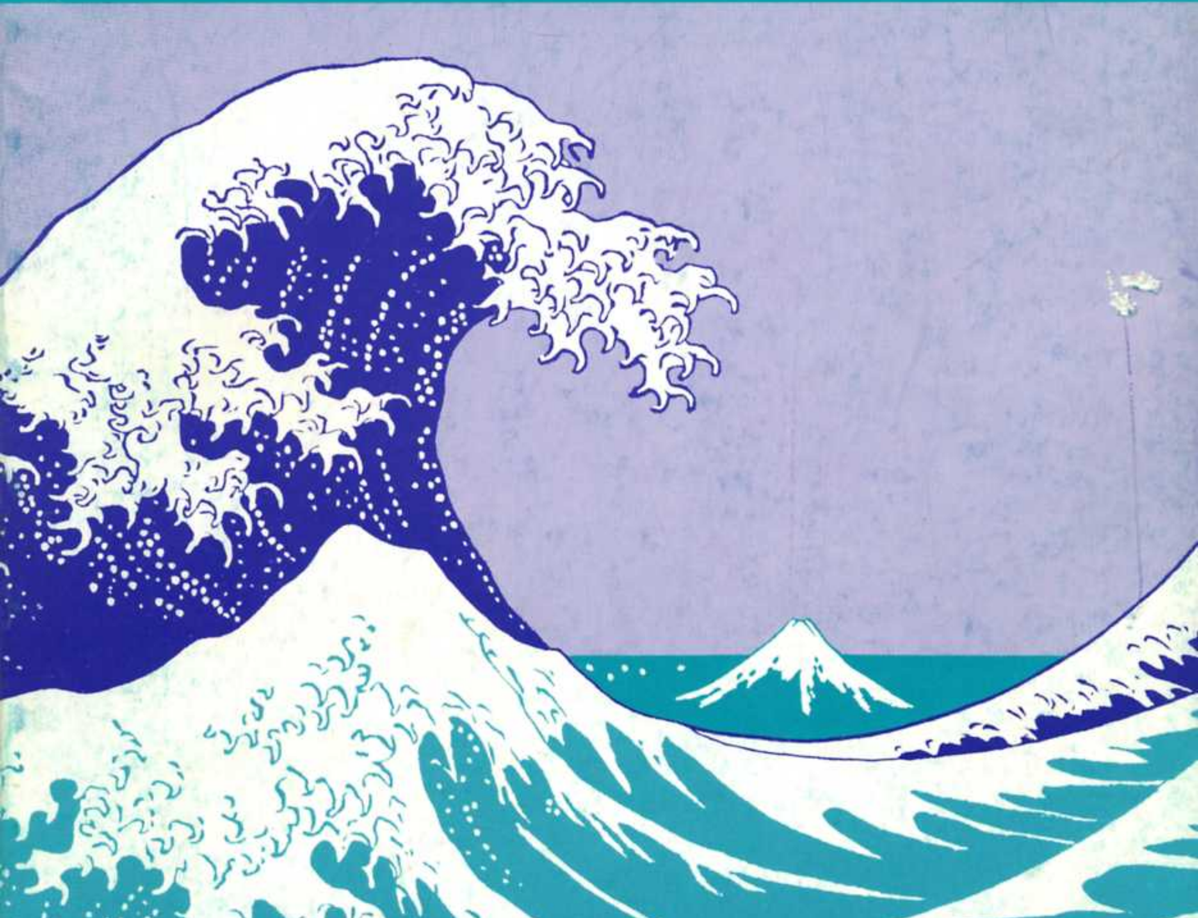

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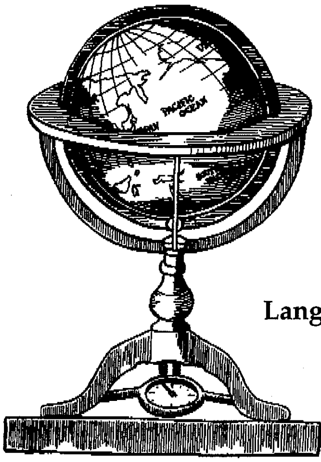

CROSS 言語 CURRENTS

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Language Teaching and Cross-Cultural Communication
Volume XVI, Number 2, Fall 1989

Cross Currents

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Cross Currents
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Fall 1989

ABOUT CROSS CURRENTS

Cross Currents is a semi-annual publication of the Language Institute of Japan (LIOJ) which provides a forum for the interdisciplinary exchange of ideas within the areas of language skill acquisition and instruction and cross-cultural communication.

Areas of Interest. At *Cross Currents*, we are particularly interested in issues concerned with both theoretical and practical aspects of ESL/EFL acquisition and instruction, cross-cultural training and learning, international English language teaching with special emphasis on Japan, and English as an International Language.

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The views contained in articles printed in *Cross Currents* do not necessarily represent the opinions of the Editors or the Editorial Board.

In keeping with our recognition of English as an International Language, *Cross Currents* accepts and publishes manuscripts in which either American or British spelling conventions are used.

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Cross Currents Vol. 16, No. 2 opens with a question: "International TESOL: Where Is Our Profession Going?" In his editorial, *Cross Currents'* manuscripts editor Thomas Clayton describes the present state of international TESOL based on his teaching experiences in Asia. Clayton concludes his essay with some possibilities for the future direction of the international TESOL profession.

Cross Currents' lead article, "Team Teaching—TNT: Trials and Tribulations or Dynamite," relates the author's experiences in coordinating an English team teaching program in Japanese public schools. Author Don Maybin designed the Kamonomiya project that brought four foreign English teachers together with four Japanese teachers of English. His article reports the successes and the failures of the Kamonomiya project, and offers suggestions that will benefit other team teaching efforts. Included with Maybin's article is a pamphlet written by the LIOJ Workshop Team Teaching Publication Project. Titled "Let's Work Together," the pamphlet promotes successful team teaching.

Janet Anderson-Hsieh's article, "Approaches Toward Teaching Pronunciation: A Brief History," discusses the changes in ESL pronunciation teaching over the last twenty-five years. Her article reviews current literature in the field of pronunciation teaching, and draws conclusions that are relevant to Japanese ESL teaching.

"Grammar: To Teach or Not To Teach?" suggests a distinction between language as a means of communication and language as a means of representation and expression. Author Walter Hirtle explores this dichotomy and argues that grammar can be better taught if it is viewed as more than simply a set of syntactic rules.

Glenn Gainer, William Lee, and Brenda Lee outline a drama workshop approach to English language learning in "Learning English on Stage." Their article, which grew from their experiences running ESL drama workshops, examines the benefits of drama preparation and presentation for ESL students.

Keith Maurice's article, "Conversational Crutches in the Classroom," discusses English fillers and hesitation devices. Maurice argues that there are benefits in teaching these structures to ESL learners.

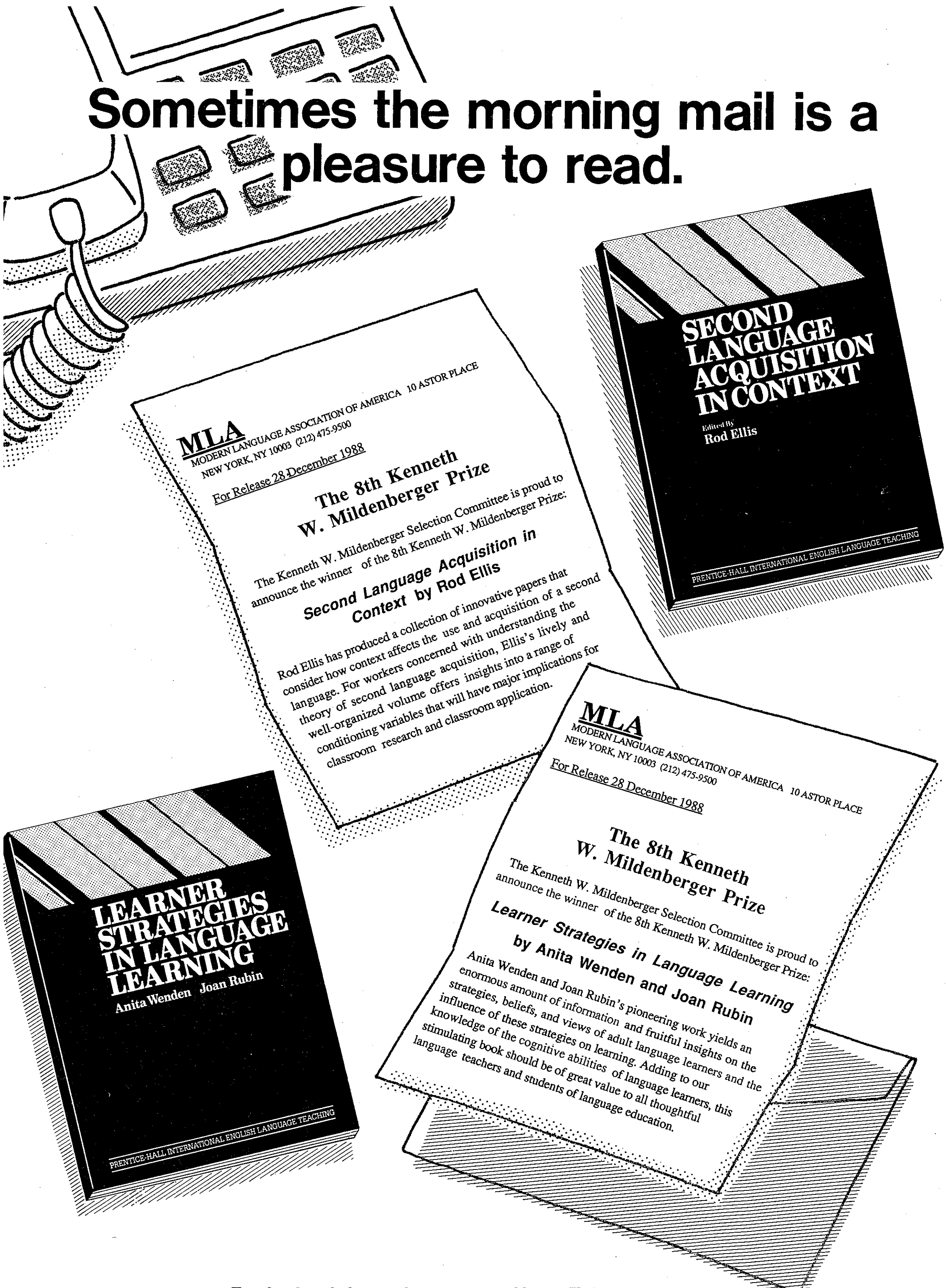
"Cautionary Notes on Oral Language Testing" explains problems involved in designing accurate oral language tests. Author Scott Petersen examines problems with both proficiency and achievement testing.

Cross Currents presents two Bright Ideas in this issue. In "*Bunraku*: Japanese Puppets and English as a Second Language," David Wardell surveys current literature in the field of puppetry and second language acquisition. Wardell narrates his experiences in using *bunraku*, a form of Japanese classical puppetry, in an ESL workshop. Wardell includes a full-length play script written by the Japanese participants in the workshop.

Carl Watts' Bright Idea "Explanation Strategies" outlines the steps an ESL teacher can take to introduce, practice, and review strategies by which ESL students can learn to "talk around" gaps in their lexical knowledge.

Finally, *Cross Currents* presents two Book Reviews. Kim Edwards examines *Learning to Learn English*, a study skills approach to ESL. Robert Ruud discusses *The Cambridge English Course, Book 2* based on his use of the book in the classroom.

Cross Currents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Anita Wenden and Joan Rubin's pioneering work yields an enormous amount of information and fruitful insights on the strategies, beliefs, and views of adult language learners and the influence of these strategies on learning. Adding to our knowledge of the cognitive abilities of language learners, this stimulating book should be of great value to all thoughtful language teachers and students of language education.
LEARNER STRATEGIES IN LANGUAGE LEARNING
Anita Wenden Joan Rubin
PRENTICE-HALL INTERNATIONAL ENGLISH LANGUAGE TEACHING

Cross Currents
Vol. XVI, No. 2
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EDITORIAL

International Teaching of English to Speakers of Other Languages: Where Is Our Profession Going?

Thomas Clayton

I am writing this essay during LIOJ's Fall Vacation. The hallways of our building are dark and unpeopled. Construction noise echoes up the stairwells—our basement classrooms are being remodeled, I think. Earlier this afternoon I stumbled over a pile of lumber and broken plaster in the teachers' office and discovered that the ceiling had been ripped out and was in the process of being rebuilt.

I find this an entirely comfortable atmosphere in which to think. It's a chance to sort out the lumber of my own mind, and to reflect on the unfinished projects of my own imagination.

Many of LIOJ's teachers are off wandering around other parts of Asia during this vacation—Korea, the Philippines, Thailand. A group of three teachers has gone to Malaysia, my home for two years immediately before I came to Japan. My wife and I were just reminiscing this morning about our lives in Malaysia, and about Pulau Tioman, a Malaysian island that we know well, where our LIOJ colleagues have gone. It's easy to imagine them lying on the white-sand beach in the feathery shadows of coconut palms, sipping cool drinks and watching the village children splash around in the sea.

Somehow, in these romantic reveries, I always seem to forget the sand flies that swelled our arms and legs, the tiny, transparent jellyfish that stung like electric shocks, and the giardia that I picked up while there and carried around, uncomfortably, for months after our visit. Perhaps it is simply human nature that the past be preserved sweeter than the present.

One thing I do remember clearly, a story that has become canonized in the overseas teaching lore my wife and I instinctively collect, is a conversation we had one afternoon with a group of young travelers.

We had hiked across the island in search of a mythical coral reef and, arriving in the indescribably hot mid-afternoon, had stopped at a small coffee shop for lunch. This coffee shop, like many others on Pulau Tioman, was filled with young Westerners drinking tea and writing postcards, hiding from the afternoon sun. We inquired about the coral—no one knew anything—and gradually entered into the conversation. We talked about where we had been in Asia, our favorite places, the cheapest hotels—all those things that shoestring travelers always talk about. The conversation was desultory, lazy, pointless. We talked to pass the time.

Then my wife mentioned that we lived nearby and taught English at a government college. Immediately, everyone was interested: Where do you live? Where's your college? Are there other Westerners there? What's it like living in Malaysia? After we answered, a young Dutch woman, who spoke

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Thomas Clayton is the Manuscripts Editor of Cross Currents. *He currently teaches at the Language Institute of Japan, and has also taught in Malaysia and the U.S. He has published essays in various U.S. newspapers.*

flawless, unaccented English, asked the question that we had come to expect in these conversations: "How can I get a job like that?"

In the past I had always put this question off with some flip answer like, "You can have mine if you want it," but that afternoon I didn't. I guess I had simply heard the question too often. I was tired of people thinking that just because they could speak English they could also teach English to other language users. So I said, "First go to school for two years and get a master's in linguistics or education. Then find a job in your own country and get a few years teaching experience. After that you can apply for a job like ours."

She was completely unfazed by my intended ferocity. "Oh," she said. "You must be a *real* teacher."

We left the coffee shop shortly after that. We never did find the coral.

The Issue

This conversation has been on my mind ever since I arrived in Japan, probably because of the large numbers of *unreal* teachers I've met here, my uncertainty about the quality of their teaching, and my concern for the Teaching of English to Speakers of Other Languages (TESOL) profession.

First, let me define my terms. By a *real* TESOL teacher, I mean someone who is a professional teacher. This person will have specialized knowledge of linguistics, education, or some other related field, and will have advanced academic training as a teacher. In Japan, this person is either Japanese, a Western native English speaker, or a completely fluent English language speaker from another non-Western country. By an *unreal* TESOL teacher, I mean someone who does not have knowledge or training, but who teaches English anyway. Usually this person is a young Western traveler, a native English speaker, who seeks and finds temporary, transient work to make some extra money. An *unreal* TESOL teacher summed up his attitude toward TESOL teaching one day when he said: "Anytime I need extra money, I'll just come back to Japan and teach English again."

It isn't difficult to figure out why there are so many *unreal* TESOL teachers in Japan: There are simply more people who want to learn English than there are qualified people to teach English. Japanese universities, Japanese public schools, and the better language schools, attract the qualified TESOL professionals, leaving a professional vacuum in language schools which have perhaps a lesser reputation and pay lower salaries. This vacuum—a demand for teachers no matter what their qualification—is filled with the casual, *unreal* TESOL teacher.

This situation is quite satisfactory for young native English speakers who can enjoy living in Japan and making some money before moving on to other travels. But this situation is troubling to those professional teachers who want to see TESOL become a recognized, respected, international profession. Currently, the profession, on the international level, appears to be stalled at a crossroads, uncertain which direction to turn. It can either carry on under the present reality, wherein to speak English is equated with the ability to teach English; or it can move toward a universally recognized standard, perhaps a license or a credential, which represents advanced academic and teaching training and which is necessary for admission into the practicing profession.

However, some fundamental questions need to be raised and resolved before the international TESOL profession's new direction is undertaken. Are untrained TESOL teachers necessarily poorer teachers than trained TESOL teachers? Should the TESOL profession establish itself according to an academic code of requirements, especially considering that not all TESOL is academic? If a license, for instance, should become a requirement, how would the different preparatory educational systems in English speaking countries achieve parity? Furthermore, how could the international TESOL profession police its required license, particularly in language schools which fall outside academia?

I don't intend to give any definitive answers for these questions. My intent in this essay is only to raise these questions, to consider them, and to solicit a further discussion among *Cross Currents*' readers on the subject.

I should also note that while the dichotomy of *real* and *unreal* TESOL teachers is perhaps most evident in Japan due to Japan's high demand for English language skills, the situation also exists in other countries. I have encountered *unreal* TESOL teachers in Thailand, Malaysia, and the People's Republic of China; and the situation is surely wider than my experience. Therefore, while the primary focus of this essay is professionalism in TESOL in Japan, the focus of the issue is not. It is international. I hope that the future *Cross Currents* discussion will include comments and opinions from beyond Japan, and will recognize and address the issue as international in scope.

The Case for the Status Quo

The position of this side of the issue is that expertise and advanced academic training are not necessary requirements to successful TESOL teaching. In fact, such requirements do not philosophically apply to many TESOL situations, and are therefore moot. The necessary requirements for TESOL teaching, proponents on this side of the issue argue, are native language proficiency and good teaching performance.

Many people will disagree with any assertion that non-professional teachers are necessarily poorer teachers than professional teachers. There are thousands of non-professional TESOL teachers now in Japan, and most of them are probably doing a conscientious job. Even if they don't know as much about TESOL theory and methodology as a professional, they nevertheless provide one-to-one conversation opportunities, modeling of native speech patterns, vocabulary and idioms, and cultural information, to Japanese students who might otherwise have none of these. Since I don't often encounter vitriolic criticism directed toward non-professional teachers, I must necessarily assume that, on the whole, they are performing a solicited service to an acceptable degree of quality. There is a certain undeniable proof of their success in the largely unquestioned status quo.

Beyond this, it may be unfair to some teachers to term them *unprofessional* simply because they do not have a master's degree or a TESOL teaching certificate. *Professionalism* has more than a strict academic meaning; it can also mean the *bearing* or the *ethics* with which a person carries him or herself while performing a service. I certainly know teachers who are not professional in an academic sense, but who are excellent, creative, imaginative teachers with unquestioned ethics and integrity. It is difficult, therefore, to make a blanket statement about the quality of non-professional TESOL teachers' teaching ability.

It is also necessary to consider the purposes for which we teach TESOL when we consider the qualifications required for teaching. To suggest, for instance, that TESOL professionalism be established on the basis of an academic code is to suggest that all TESOL teaching is academic. It is not. It is academic, business-related, and conversational—to name the most popular applications today in Japan.

Just because most universities in the United States and Japan now require that their TESOL instructors have a master's degree, usually in linguistics or education, as well as extensive teaching experience, that requirement should not necessarily be applied to all TESOL teaching. Unlike university TESOL programs which are designed to improve the academic English language skills of students who will go on to achieve degrees within the university, many of Japan's small language schools exist primarily to improve the functional English language skills for Japanese who intend to travel and/or to conduct business in English speaking countries. The scope of a language school's curriculum is far less comprehensive and ambitious than a university's intensive English program. For instance, a language school might teach specific functional skills, like making telephone hotel reservations in English, whereas a university might teach listening communicative competence for use in comprehending a wide variety of professional lectures. The priorities and the goals of the two systems are entirely different.

It follows, therefore, that the educational requirements for teachers of the two different systems could also be different. It may be that the functional language of survival and situation, which is the most important to Japanese businessmen and casual travelers, could be taught successfully by any conscientious native English speaking teacher, just as academic English, which is most important to TESOL learners in a university system, is best taught by those TESOL professionals who are educated and trained in an academic setting.

Perhaps in regard to certain TESOL situations, the criteria for professionalism would be best defined, as they are now in many Japanese language schools, by teacher interest, general creativity, and, ultimately, performance.

The Case for Academic License

On the other side of the issue is the argument in favor of a universally recognized academic standard necessary for participation in the TESOL profession. For ease of argument, I will refer to this as a *license*, though other titles, such as *certification* or *credential* would be equally apt. This side argues that a teacher, in order to qualify for an international TESOL position, should be required to gain expertise in his or her TESOL-related field, to complete advanced academic training as a teacher, and to receive an international license. These requirements are necessary, according to the proponents of this argument, in order to ensure the excellence and growth of international TESOL as a profession.

Many people believe that the system of TESOL teacher education that has developed in English speaking countries is good and necessary. To be a TESOL teacher requires more than native speaker proficiency; and to teach English requires more than casual knowledge. Knowledge of content and formal schemata in ESL reading, for instance, will allow a teacher to use appropriate materials for the background knowledge of particular student populations in order to improve English reading comprehension. These reading theories can also be applied to the teaching of other communication tasks—speaking, for example—with similar results. Though students will certainly benefit from any contact with native English speakers, educated TESOL professionals can go beyond modeling, to teaching. Professional TESOL teachers can use their knowledge of TESOL methodology and theory to invest their teaching, and to comprehensively improve their students' English communication ability.

Another precept of teacher education is to observe experienced teachers and to practice teaching. This segment of a professional teacher's education is included so that the teacher will emerge from the university a professional in both senses of the word: academically prepared due to the field of expertise the teacher has mastered, but also professional in integrity and bearing. The new teacher will have had the opportunity to observe other professionals in the classroom, and will therefore be knowledgeable about appropriate teacher behavior. Though this period of observation and practice does not guarantee professionalism, it does, at the very least, provide a successful model of professional behavior and professional teaching style to follow until the neophyte teacher can discover his or her own personal approach. This model provides the academically prepared teacher an immediate advantage over the inexperienced, non-professional teacher.

If we accept the preceding arguments that methodological/theoretical knowledge and teacher training—the two precepts of academic teacher education—produce better and more professional teachers, and if we care about the reputation of the international TESOL profession, then it follows that we must allow the academy to define the profession. That is, we must let the academy set the standards of expertise, teacher training, and licensing, as preliminaries for entrance into the practicing profession. Though there are different purposes in different TESOL situations, the priorities of individual situations, whether specific function language or general communicative competence, as in my example above, are subsidiary to a larger, common goal: to teach students from non-English language backgrounds to communicate in English. In order to best achieve that goal, the international TESOL profession must strive for uniformly excellent teachers; and, in order to be uniformly excellent, TESOL teachers must be academically trained and educated.

Many people argue that it is not only the *right*, but also the *responsibility*, of the academy to define professional qualification. TESOL is in its infancy, internationally speaking; it doesn't know what it is yet. As English continues to emerge as the international language of business and education for developed countries, and as more third world countries enter the international business place and seek to provide English education for their young people, there will be an increased demand for TESOL teachers, and the international TESOL profession will continue to grow. Now is the time for the profession to examine and define itself and its practicing requirements, so that it can advance its reputation and excellence in the future. Since the academy sets the standards for the best contemporary TESOL teachers, the academy should also accept the responsibility for directing the young international profession into the future.

Perhaps these needs could best be met by a universally accepted standard of education and training. These components could be translated into an international license which could be issued to qualified professionals, and which would allow teachers to practice the TESOL profession internationally. While this would not guarantee the excellence of teachers as individuals, this license could guarantee the excellence of teachers' educational preparation. The analysis of a teacher's personality, or *rightness* for a particular job, would have to be undertaken, as it is now, by the conscientious administrator in interview.

Beyond License

At the end of *The Sun Also Rises*, Brett says to Jake: "Isn't it pretty to think so." She is referring to the impossibility of their future lives together; they enjoy thinking about it, but know that it won't work.

Some people would argue that the idea of a universally accepted TESOL license would be "pretty to think" about, but would be impossible to manage. Not only would the different preparatory educational systems in different English speaking countries be difficult to equate, but there would be no way to enforce the license in the myriad international universities, schools and language institutes.

Others acknowledge the difficulty of these tasks, but do not consider them impossible. The key to the answers to both of these questions would be the establishment of an International Governing Organization of TESOL. As the licensing which this Organization would oversee would be academic in base, the Organization itself would be academic in background. Perhaps representatives of outstanding universities from countries which offer academic TESOL programs could be selected as participants in the Organization. This Organization could first define the minimum qualification requirements for licensing. Perhaps this would be the equivalent of a U.S. master's in linguistics or education, or a bachelor's with an education or ESL certification. These requirements could then be translated into the different educational systems of the participating countries. In this way, the differences in terminology that exist between the U.S. educational system, the British educational system, the Japanese educational system, etc., could be discussed and equated, and a common license defined.

Harder to manage would be the policing of the established license. In fact, it would simply be impossible for the Organization to ensure that only licensed TESOL professionals were hired for international TESOL positions. However, even though the Organization could not work as an enforcer, it could work prescriptively. The Organization could issue, for instance, accreditation to those universities, schools, and language institutes that hired only licensed professionals. The Organization could undertake an advertising campaign, through professional journals as well as popular newspapers and magazines, designed to educate the public of TESOL marketplaces, like Japan, about the benefits of professionally educated and licensed teachers. At the same time, accredited schools could similarly advertise their license and excellence.

It is possible to imagine a situation where the TESOL public in Japan would recognize the value of attending English classes taught by licensed teachers, and would shift toward those schools which offered such opportunities. This shift in perception would create a new twist in the tug of war between supply and demand that currently creates TESOL jobs for casual travelers. TESOL teachers would still be in high demand, but only licensed, professional teachers would qualify. The population of licensed professionals currently in Japan would soon be depleted, and more schools would begin to recruit overseas at universities and conferences in English speaking countries. The population of licensed TESOL professionals in Japan would expand, and the quality of TESOL education would improve. This same pattern would presumably be followed in other international TESOL marketplaces as well.

Naturally, this would not happen overnight. Even an optimist might allow it ten or twenty years. However, if it is the goal of international TESOL to become a recognized and respected profession, and if it is the goal of international TESOL to begin examining, defining, and advancing itself as a unified profession, it could be one place to start.

Conclusion and Solicitation

I said near the beginning of this essay that international TESOL appears to be at a crossroads, uncertain about which direction to turn. I have suggested a few alternatives, and have discussed them briefly. The intention of this essay is to invite a further discussion on this question and all other relevant questions.

Therefore, *Cross Currents* invites any further discussion on the topic of *International Teaching of English to Speakers of Other Languages: Where is Our Profession Going?* for publication in a future issue.

Cross Currents invites responses in any form: hand-written, tape-recorded, typed, word-processed, etc.

Cross Currents invites responses in any style, or tone: first person anecdotes, personal opinions, formal scholarship, formal research, etc.

Cross Currents invites responses of any length: a 300 word personal opinion, a twenty page research article, etc.

Cross Currents invites responses that consider international TESOL in any situation or country.

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Team Teaching—TNT: Trials and Tribulations or Dynamite

Don Maybin

Having taught various languages for about fifteen years, ten of them in Japan, I feel as prepared as the next *sensei* [1] for most classroom contexts to be encountered in this country. However, when approached by my former employer, the Language Institute of Japan (LIOJ), to coordinate an experimental team-teaching project with eight English language teachers (4 foreigners, 4 Japanese) for students of Kamonomiya Junior High School, I was, well, nervous.

Team-teaching in Japan usually involves a foreign instructor and a local instructor working together with junior or senior high students. It is *the* hot education topic in Japan today, and existing programs, particularly those conducted under the auspices of the Japanese Ministry of Education, *Mombusho*, are the focus of a great deal of media attention. However, much of the commentary is pessimistic. Letters to editors of national newspapers regularly detail horror stories of incompetency and insensitivity by both instructors as they apparently wrestle through the lesson plan and with each other. One suspects a great deal of time, money and human resources are currently being expended to create an educational nightmare for both teachers and students.

My own limited team-teaching experience had taken place years before and had also been rather dismal. On a 'moms-and-tots' program for immigrant women in Vancouver, Canada, my co-teacher spent most of each lesson frantically translating every word into Hindi for the benefit of a primarily Punjabi-speaking class. There was a constant struggle for airtime between myself and the other instructor, with the students rarely getting a word in edgewise.

However, duty called and, rather than face the inevitable unprepared, I began doing some homework by contacting acquaintances in the Japan Association of Language Teachers (JALT), friends presently working as teachers and trainers on *Mombusho's* Assistant English Teacher (A.E.T.) program, and the Yokohama Education Center.

[1] teacher

A Dismal Outlook

Team-teaching arrangements in Japan could potentially bring needed reform and new energy into a system which is easily criticized but difficult to change. As anyone associated with Japanese secondary schools knows, the study of English in these institutions is primarily a text-test phenomenon. Students furiously memorize lists of vocabulary and grammatical rules and parrot intricate phrases a native speaker would have trouble comprehending. There are local teachers who do their best to liven up a lesson, but, with only three periods a week and the inevitable test waiting at the end of the road, it is a struggle.

Then, one day, in walks a new face. Not only does the visitor look exotic, but he or she actually speaks the language which, until then, had been equated with the study of math or history. Suddenly, English becomes a living language, the lesson takes on a new, novel dimension, and students, observing the interaction between the two teachers, are inspired to struggle through the texts, out the classroom door, and into the realm of eventual fluency.

Don Maybin currently teaches at Kagawa University. He has also taught in Canada, England, and Thailand. He has administered and participated in many teacher training workshops in Japan.

Right?

Theoretically, yes. But the reality is often quite different. Long before both teachers enter the classroom as a team, problems can develop. Consider the possible preconceptions each side may have of the other, and how these influence the subsequent working relationship. Local teachers of English may be regarded as inefficient by administrators, parents, and even their fellow English teachers; yet, they can be very competent given the constraints of the existing system. Ultimately, the proof is in the examination pudding, and most Japanese instructors are very capable when preparing their charges for the "examination hell," having survived it themselves. However, the end product is often a high school graduate who can read and write with some degree of fluency, but who is incapable of comprehending or verbally expressing even simple ideas or information in the dreaded foreign tongue. While communicative competency converts roll their eyes in disgust, the sincere efforts of the local teacher are belittled or ignored.

The visiting foreign instructor, on the other hand, is often touted as a teacher by virtue of being a native speaker, when, in fact, this may be his or her first foray into the language-learning classroom. What starts off as a novel, nervous encounter with local kids, can soon deteriorate into dreary, endless rounds of *Hello-how-are-you?* if the visiting teacher is not aware of basic techniques, activities, and materials, and has no specific linguistic or behavioural goals.

Teachers are territorial. The regular teacher may resent the invasion of a foreign teacher into his or her classroom. Often, with apparently little preparation or practice, the visitor is able to entertain by virtue of being different or exotic, which leaves the local teacher with a tough act to follow the next day. If there is not consideration for official school materials and the official school teacher, the latter begins to feel the entire exercise is an intrusion and a waste of time. At the same time, the foreign teacher may feel on display, as he or she is paraded about the classroom(s) each day. These feelings can easily result in mutual teacher antagonism.

The role of the local instructor usually manifests itself in one of two very different ways. Firstly, there is the instructor who is unhappy about the visit and decides early in the game to divorce him or herself from the session by sitting at the back of the room telling the visiting teacher to, "Do whatever you like." This is fine for those visitors with a dramatic flair, where every class is a captive audience; but what of the foreign instructor who is a little hesitant, perhaps even shy? Despite the television stereotype, some *gaijin*[2] can be positively introverted. Pity the instructor who came to Japan expecting a reserved, polite audience only to discover himself caught in a squealing mob of teenaged terrors. One-to-one encounters can be fascinating, but given the above scenario, the obvious presence of a local instructor is essential to maintain order.

However, by constantly intervening in Japanese, the local instructor may suddenly take on an equally unproductive role—that of classroom translator. This role is easily assumed and can do major damage to the language learning process as students stop listening in English and wait expectantly for translation of even the simplest phrases. Unfortunately, some instructors encourage this arrangement because both teachers remain busy while the students understand the lesson and are well-behaved.

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[2] foreigner(s)

On the other hand, even when both teachers are using English, what the class is exposed to can sometimes be a misshapen model of the real thing. Native speakers may tailor their language to such an extent that the end result is a slow, stilted, simplified, even broken form of the target language. Meanwhile, if the local instructor feels compelled to prove his or her competence in English, the result may be totally unfamiliar behaviour for the students, such as frantic gesturing and rapid-fire speech. As any non-native language teacher knows, it can be a very uncomfortable feeling to have to perform in front of one's class with a native speaker present. We are our own worst critics and, although the native speaker might feel the local teacher's language skills are exceptional, the latter may assume every incorrect verb conjugation or pronunciation slip is greatly magnified in front of the class, whose respect he or she is trying to maintain.

The Positive Side

The above suggests gloomy prospects for the team-taught classroom; but this need not be the case. Given the real or imagined weaknesses of both teachers, there are still numerous strengths which they possess and which can be emphasized during the lesson to everyone's advantage.

The visiting teacher may be young and inexperienced, but, given time, sympathy, and a desire to improve, he or she can become acquainted with the intricacies of each classroom, acquire the means and materials to interest and motivate students, and build his or her own self-confidence. Students *are* excited about having a foreign visitor in class, though they may be too shy or frightened to speak when approached individually in front of their peers. English *does* come to life, and, assuming the native speaker is conversing naturally, students are exposed to a more exact speech model in terms of delivery speed, pronunciation, and overall sentence stress and intonation.

The visiting instructor is also an important primary source of cultural input. After all, he or she is a native speaker with all the experiences, attitudes, and values that that implies. The visiting teacher's family in his or her home country can also be an excellent source of realia for use in the classroom.

Perhaps most important, no matter how abysmally a lesson seems to be going, if students are able to accept the foreign visitor's presence without giggling or gagging, panicking or pointing, a major accomplishment will have been achieved in the eventual development of a more open, tolerant attitude to others different from oneself.

But what of the local teacher? With all the excitement over the new kid on the block, we often forget about the person who has been there all along and is responsible for the class. Local teachers know the students and, if they have even a limited acquaintance with the visiting instructor, they can serve as a necessary bridge between both parties. Until visitor and visited feel more comfortable with each other, it is the local teacher who acts as liaison. Specific involvement of the local teacher throughout the lesson is vital, particularly in earlier lessons. Local teachers know which students are the most capable and cooperative, and which are prepared to perform when called upon. This knowledge is invaluable in order to establish appropriate behavioural models for the rest of the class to imitate. Directions are also easier to get across, since the local instructor speaks three languages—Japanese, English, and students' English. He or she knows which standard directions the learners are familiar with and can also put his or her finger on any number of English words which exist in modern Japanese to convey the visiting teacher's intended meaning without reverting to the mother tongue.

Even when the lesson does not seem to be progressing as well as it should be, the English discussion between both teachers can serve to motivate. Suddenly the local teacher is perceived as being able to communicate in English and, where students may have found it nonsensical that two Japanese (i.e. the local teacher and student) should be using a foreign language to communicate, they accept such usage with the visiting teacher present. This use of English by their regular teacher to communicate with a foreigner can serve as a major motivational force for students as they realize that the goal of fluency in the target language is attainable. In other words, "If my teacher can do it, so can I!" Furthermore, having proven his or her ability in the target language with a native speaking instructor, the local teacher's increased use of English in his or her regular classes can be legitimized and can be more readily accepted by the students.

Consultation—The Key

With its change of focus and style, a team-taught lesson is intrinsically more interesting than a regular class. Yet, if there is an obvious lack of cooperation between the two teachers, such sessions can prove a disappointment. Students are sensitive to the milieu and, if the instructors are on friendly terms, or are at least comfortable with each other, students can relax, enjoy the lesson, and potentially learn. However, contrary to popular belief, teachers are not gods. They require time to get to know one another and perform smoothly as a team in the classroom. Obviously, two instructors who have just met five minutes previously in the staff room are going to have great difficulty once in class. It is critical that team-teachers take every opportunity to get acquainted before they work together in the classroom. Such contact need not be official; a relaxed visit to a coffee shop is worth a hundred formal bowing sessions in the principal's office. Nor does it need to be in person; a regular telephone call works wonders, while letters of introduction or explanation can prove clearer than a nervous conversation, especially in the beginning when teachers may have trouble putting their thoughts into words. From the outset, the more consulting that takes place, the greater the chances that a congenial working arrangement will develop and grow.

Discussions that focus on the lesson, both before and after it is taught, are particularly important. Teachers should discuss what took place in the classroom and how they can better complement each other's performances in order to improve their teaching. Every lesson has its low points and instructors should clear the air after each classroom session, discussing such aspects as sharing of the workload, discipline, and alternative teaching approaches and techniques. Criticism should be of a constructive nature. It is destructive and useless to point out negative aspects of a teacher's performance if they are beyond the person's power to change. Also, even the most dismal lesson can have benefits if the subsequent discussion is positive and results in a better rapport between the instructors.

The Lesson Plan

One teacher should be placed in charge of lesson planning. Initial discussion of topics, structures, vocabulary, etc., can be carried out by both teachers; however, it is more efficient and less stressful to the working relationship if it is the clear responsibility of one teacher to prepare the weekly lesson plan. On the other hand, once a core plan has been prepared, it should be typed up and given to the other instructor as quickly as possible so that the latter can suggest possible changes before the plan is tested in the classroom. Having a rough, printed lesson plan in advance facilitates discussion between instructors, including telephone conversations, and makes it possible to make last minute changes before and during the lesson.

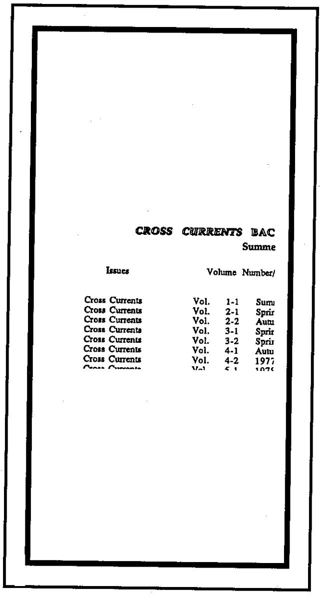
Basic features of the Kamonomiya lesson plans included an initial statement of the goals. Linguistic goals were taken from official school texts to reinforce usage and demonstrate the potential for transfer; e.g., "This is *a pen/my friend/where I live*." Communicative goals included language for task-oriented activities, such as asking for repetitions, clarification, spelling, etc. Cultural goals were broader, requiring the students to note similarities as well as differences between cultures. Typically, lessons included an initial input phase, such as a taped passage or model dialogue presented by both teachers, followed by controlled practice, e.g. the class interviewing the visiting teacher, or teams exchanging information as both teachers circulated and assisted, and finally a rapid-fire quiz based on the information elicited in the controlled practice phase. Team representatives competed to answer questions, receiving one point for each attempt and three points for each correct answer. This system reduced students' fear of making mistakes and encouraged answers from less confident students. It was clear that, when interested in the lesson topic, students were capable of comprehending complex questions, though their responses were obviously limited.

Other considerations of the Kamonomiya lesson plans included making initial input as simple as possible, with information growing increasingly more complex as the lesson progressed. Also, students worked in groups or pairs at the outset of the lesson, but by the end of the class were expected to answer, write, etc., by themselves. An initial group or pair effort was felt necessary since students were more willing to commit themselves to an answer, whether correct or not, if others were part of the decision-making process ("It's *our* mistake, not mine..."). In fact, the exploitation of groups was a key feature of each lesson plan, and a great deal of time was spent experimenting with various combinations of students, though the results were mixed. There are cliques in any class, which can disrupt a lesson; and the angelic clutch of uniformed ladies in the corner can do as much damage with their non-stop chatter as the sullen, spiky-haired and Frankenstein-socked gentlemen seated next to them. Various techniques were tried to break up these cliques, including forming pairs with students from adjacent rows; assigning numbers and having students sit with others having the same number; shuffling name tags and placing them, and their owners, at random desks; and arbitrarily assigning students to groups, though all-girl, all-boy groups were found to perform less efficiently than mixed groups. Seating changes were carried out quickly at the beginning of the class to avoid disruptions later on.

Perhaps the most important, innovative feature of later lesson plans was that they were broken down into the various teacher tasks to be performed, but the tasks were not assigned. It was the responsibility of each teacher to read the plan, tentatively decide which tasks he or she wished to do, then discuss with the other instructor in order to reach a final decision as to who would do what. This method guaran-

Maybin's article continues on page 70.

LET'S WORK TOGETHER !



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How to Create Good Relationships

In order to establish trusting relationships between JTEs and AETs:

- Prior to the first AET visit, it is helpful if the JTE "prepare" the students and fellow colleagues for the visit.
- Prior to the class, communication between the team teachers is essential. Use whatever means are available—meetings, telephone calls or letters.
- The JTE and AET should have as many discussions as possible before and after the class.
- Extend invitations to the AETs for school meetings, activities and events, e.g., teachers' meetings, parties, school festivals, sports days, school trips, club activities, etc. (Keep inviting the AETs whether or not they can attend.)
- The AET and JTE should respect each other as colleagues.

Class Management

Discipline

Because discipline problems may be handled differently in the AET's culture, it is important to discuss:

- Who will be responsible for any discipline problems. (Usually the JTE is responsible.)
- Possible ways to handle discipline problems before they occur.
- Any concerns about class management.

"Gaijin Shock"

The JTE should prepare students for the first meeting with the AET. Students should be made aware that pointing, shouting, giggling, and laughing at a person, etc., are considered rude behavior.

Likewise, the AET should keep in mind that he/she is dealing with KIDS, not adults, and that the pointing, shouting, giggling and laughing are often done out of interest or nervousness and that no harm is intended by the students.

Uncomfortable Feelings

AETs often feel uncomfortable when people behave too formally, for example, *kiritsu* and *rei*, (standing and bowing). The JTE should explain to the AET the reasons for these formalities before the first class.

AETs should realize that Japanese people often feel uncomfortable when an AET sits on a desk, chews gum during the class, or stands on desks or chairs with shoes on.

"Patience is the Key"

Understanding cultural differences is what "international understanding" is all about. It is a long-term learning process for everyone.

Working Together

How can JTEs and AETs work together towards effective team teaching? Building up a good relationship with mutual respect between the JTEs and AETs is important. First, establish harmony between yourself and your partner. After this is achieved, open communication will occur which leads to a communicative and effective way of team teaching.

It is hoped that the ideas and suggestions below will help both

FOR SUCCESSFUL TEAM TEACHING

the AET and the JTE get more involved in team teaching.

There are 3 main stages of successful team teaching: planning, teaching, and evaluating.

Both teachers should be involved to some extent in the entire process of team teaching.

Planning

An original lesson plan should be made by either the JTE or the AET.

The plan should be discussed by both teachers, revised, and then each teacher should choose which role he/she will take in the classroom. It is important that both teachers ***share*** in the delivery of the lesson to the students.

Choose lesson topics that students will be interested in and base the lessons on the textbook.

New sentence pattern activities should be meaningful to the students. Make the activities "real" so that the students can relate them to their daily life.

Teaching

Let the students know that the teachers are comfortable working together in the classroom.

Generally, group work is effective for involving the entire class in an activity because it reduces the students' anxiety and nervousness.

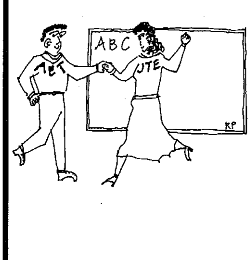
Don't stick to one particular method. Be flexible. Each class is different.

The JTE should not act as an interpreter and the AET should not be used as a "human tape recorder."

Evaluating

After each class, the teachers should review the lesson and give each other ***constructive*** criticism for improving their team teaching technique. Ask each other, "How can ***we*** do better?"

Evaluating the class and the students is required. There is no best way to do this, so it is important that both teachers decide what is the best method for them, then work together to share the responsibility.



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Art by Richard Parker

Many thanks to all the LIOJ Workshop participants, staff and guest lecturers who kindly participated in our project.

Cross Currents Editorial Note:

Let's Work Together is the result of the *Team Teaching Publication Project*, which was conducted during the 1989 Summer Workshop at the Language Institute of Japan. The purpose of the project was to provide team teachers with information and to promote cross-cultural understanding.

We have included the pamphlet with *Team Teaching—TNT: Trials and Tribulations or Dynamite* as a representative sample of contemporary Japanese approaches to team teaching.

teed that both teachers truly shared the teaching load of each lesson and were committed to perform those tasks they had agreed to, since they had chosen freely based on their own particular abilities and interests. Thus, both teachers were assured a valid, important role in the classroom.

The End Result

The above would suggest that the Kamonomiya Project, after a few initial hurdles and rough spots, coasted efficiently along, churning out top-rate lessons with both teachers and students singing praises as they polished phrases. This was not the case. There were problems from the outset and some continued no matter how efficiently the teachers discussed and planned. Initially, there were questions concerning the use of Japanese in the classroom. One of the local instructors had very limited language skills and was uncomfortable when using the target language. As a result, lesson plans included basic notes with classroom directions worded in the simplest of English terms. The person concerned clearly spent hours translating the lesson plans, but still spent most of the classroom time uttering lengthy explanations in Japanese as the visiting teacher tried to talk around the problem in English. This use of Japanese at the expense of the target language was initially a problem, but open discussion with the local teachers resulted in three instructors taking the initiative, and even policing visiting teachers who slipped into Japanese. Unfortunately, the fourth local teacher decided to drop out of the project, to everyone's disappointment.

At the outset, problems were inevitable; however, perseverance, patience, and continued efforts to consider both teachers' points of view will produce results no matter how limited the visiting teacher's classroom skills or the local teacher's linguistic ability. This was particularly obvious in the Kamonomiya context where homeroom teachers, who were also present during each lesson, were able to stand in for the regular instructors in emergencies, even though the former were not bona fide language instructors and had limited knowledge of the target language.

Other problems were challenging, especially with regard to class discipline. The LIOJ teachers felt difficult students should be confronted directly, or at least counselled after class, whereas the Kamonomiya teachers believed it better to ignore such students, working around raucous or uncooperative behaviour in the hopes that time, peer pressure, and a non-threatening teacher would bring some of these individuals around. In some cases it did, and in others it did not. However, the wishes of the local teachers prevailed, since they were ultimately responsible for the classes and would have to live with subsequent difficulties that might arise from the use of different techniques introduced by visiting teachers.

Conclusion

Team-teaching arrangements in Japan will continue to grow over the coming years, and their success will depend upon a variety of factors. There is no best way to teach, and every group of students performs differently with varying results; however, the two teachers in charge of the situation can have a major impact on their students and their own personal growth if they have certain basic attitudes. The most important assets that any instructor can possess in a team-teaching context are flexibility, patience, and respect for one's partner.

Regarding flexibility, no lesson plan or teaching approach is without limitations and, as in any field, it is necessary to remain open to the suggestions of co-workers. Even if you feel the suggestions of your team-teaching partner to be inefficient or unproductive, at least give him or her a sincere audience and the opportunity to try out different ideas. The results may be enlightening.

Every teacher feels that he or she is a professional, advancing the students' linguistic skills—it is important to feel this way in order to do the job with dignity and confidence. However, when there are two people in charge, letting the other person have his or her way may require not just flexibility, but also a great deal of patience. Preconceived ideas about what should be going on in the classroom are hard to change, and it is only through repeated testing that these ideas can be proven or, if necessary, discarded. Both instructors have much to gain, not only in classroom experience and pedagogy, but, more importantly, in learning how to succeed in an interpersonal, cross-cultural working relationship.

Ultimately, every instructor is trying to do his or her best. By respecting each other's efforts, you can help create a team-teaching classroom in which all involved, and especially students, come out winners. □

Acknowledgements

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Approaches Toward Teaching Pronunciation: A Brief History

Janet Anderson-Hsieh

In the last twenty-five years, a revolution in language teaching methodology has occurred that has significantly affected both the status of pronunciation teaching in the ESL curriculum and the way pronunciation is taught. During the nineteen-fifties and sixties when the audiolingual method of teaching prevailed, pronunciation received a great deal of attention in the language teaching curriculum, and much time was spent drilling sounds to overcome native language habits and to achieve "automaticity" of pronunciation skills (Fries, 1945). This emphasis on pronunciation began to change during the late sixties at the time of the Chomskian revolution in linguistics. More importance began to be placed on communication and cognition in language learning, and a communicative-cognitive approach to second language teaching with much less emphasis on pronunciation began to evolve. This trend away from teaching pronunciation was reinforced by skepticism being expressed at the same time about the adult's ability to learn the pronunciation of a second language (Lenneberg, 1967; Scovel, 1969). By the mid-seventies, the pendulum had swung from the extreme emphasis on pronunciation of the audiolingual period to very little attention to pronunciation in the communicative-cognitive method as it was then evolving.

In the last few years, however, ESL professionals have begun to decry the neglect of pronunciation, and the pendulum is beginning to swing back. This renewed interest in teaching pronunciation is in part due to the needs of several groups of learners, identified by Morley (1987), who are in situations which demand highly effective oral communication. The most visible group in the United States is that of foreign graduate students now being asked to teach undergraduate courses in universities because of the diminishing number of U.S. students pursuing graduate degrees, particularly in the sciences and engineering. Another group identified by Morley, perhaps of interest to ESL teachers in Japan, is that of international business men and business women who need to use English as an international language.

However, while the pendulum has begun to swing back in the direction of more emphasis on pronunciation, it is swinging back in a different arc, and we are now at a very much different place than we were during the audiolingual period. The purpose of this essay is to describe the ways in which pronunciation teaching has changed since the audiolingual period, showing how the new approach to pronunciation contrasts with the older approach. In contrasting the two approaches, I will focus on the following questions.

1. What should the primary goal in teaching pronunciation be?
2. Which aspects of the sound system should be emphasized in the curriculum?
3. How should pronunciation be taught?
4. Who should be responsible for learning?
5. How can learning be best facilitated?

In answering these questions, I will draw on my own experiences as well as those of others who have published articles recently on the teaching of pronunciation, and who are,

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either explicitly or implicitly, using a communicative-cognitive teaching approach.

What should be the primary goal in teaching pronunciation?

The difference between the audiolingual and communicative-cognitive methods regarding the primary teaching goal lies mainly in the degree of mastery expected. Audiolingualism aimed at precise production of English sounds, rhythm, and intonation, as well as at automaticity of response (Fries, 1945). In other words, speaking correctly was not considered to be sufficient; the L-2 learner was expected to speak as naturally and fluently as a native speaker, even though the difficulties of acquiring such a high degree of proficiency were well known.

The goal for teaching pronunciation in the communicative-cognitive approach, on the other hand, is considerably more realistic: Intelligibility rather than native-like pronunciation is the expected learning outcome (Acton, 1984; Crawford, 1987). This scaling down of expectations is probably due to both the failure of the audiolingual method to deliver the expected results and to a greater understanding of the process of second language acquisition. Errors are now seen as a natural, inevitable part of learning a second language, and the difficulty of overcoming fossilized errors is much better appreciated. Thus, the aim in teaching pronunciation is not to eliminate all errors but to achieve a degree of accuracy sufficient to be understood.

What should be included in the pronunciation curriculum?

While both the audiolingual and communicative approaches advocate the teaching of segmentals (consonants and vowels) and suprasegmentals (stress, rhythm, intonation, and syllable structure), as well as connected speech phenomena, the emphasis in each approach is clearly different. The emphasis in the audiolingual approach was in overcoming segmental difficulties. Evidence for this can be found in the method's extensive use of minimal pair drills and the amount of time devoted to teaching consonants and vowels.

In the communicative-cognitive approach, on the other hand, there is almost universal agreement among its proponents that suprasegmentals should be central in teaching pronunciation (Catford, 1987; Crawford, 1987; Firth, 1987b; Gilbert, 1987; McNerny & Mendelson, 1987; Naiman, 1987; Pennington & Richards, 1986; and Wong, 1987). This is because it is felt that suprasegmentals are more critical for intelligibility than segmentals. Rhythm and intonation provide the framework for utterances as well as directing the listener's attention to important information in the discourse. Therefore, although it is felt that segmentals are certainly not irrelevant to communication, they should not be the focus in pronunciation teaching (Wong, 1987).

Yet in spite of the diminished emphasis on segmentals in current methodology, there is some agreement that phoneme-grapheme relationships need to be explained at some point in the curriculum, for very often students mispronounce sounds because of confusion over the spelling system. Since the English spelling system is not as chaotic as it appears to be at first glance, a few carefully chosen generalizations can be presented which should help clarify a good deal of the confusion over sound-spelling relationships (Dickerson & Finney, 1978; Kreidler, 1972).

Another difference in curriculum between the two methods can be found in the broader curriculum of the communicative-cognitive approach. While the pronunciation curriculum of the audiolingual method was strictly limited to the sound system, the communicative-cognitive approach to teaching pronunciation, as it is defined by the published work under review, allows material not normally allowed under the rubric of pronunciation. Speech phenomena outside the limits of phonology, such as voice quality (Esling & Wong, 1983), speaking rate and volume, as well as voice variety (Firth, 1987b; Archibald, 1987) are now being taught. Acton (1984) has even gone beyond speech in defining pronunciation, including in the curriculum gestures that accompany speech. Students are encouraged to imitate the gestures as well as the speech of the native speaker models they observe on videotape in the course he teaches for nonnative professionals.

How should pronunciation be taught?

The major difference between the two methods in the way pronunciation is taught is that while the audiolingual method relied almost exclusively on drills, the communicative-cognitive approach relies more on the use of communicative activities for practicing the sounds or sound patterns being learned. Naiman (1987) advocates using activities such as information gap exercises, chain stories, and role plays, which incorporate vocabulary containing the target sounds. Celce-Murcia (1987) uses communicative exercises almost completely excluding drill work of any kind. She argues that traditional drills are artificial and unauthentic, and that because students find them unmotivating, there is little transfer from practice to communication.

Another difference between the audiolingual and communicative-cognitive approaches to teaching pronunciation can be found in the greater concern for the learner's cognitive needs in the latter approach. This greater emphasis on cognition contrasts with the audiolingual method's emphasis on mechanical repetition, and manifests itself in more time spent on listening activities, exercises which increase speech awareness, and techniques that provide the learner with accurate feedback on performance.

The listening activities often include identification and discrimination exercises at the sentence and discourse levels as well as at the word level, and are presented either in conjunction with or preceding production exercises (Gilbert, 1987; Mendelson-Burns, 1987). At the same time, an effort is made to increase the student's speech awareness, providing clear perceptual targets through the student's auditory, visual and tactile senses. Auditorily, slow speech can be presented to give the student more time to process the linguistic input, as long as the teacher does not introduce extra pauses and preserves the normal rhythm and intonation (Catford, 1987; Jull, 1987). Visually, greater speech awareness can be taught by using a mirror or presenting diagrams of speech organs or intonation contours (Firth, 1987a). Finally, the teacher can exploit the student's tactile sense by guiding the student to feel the positions and movements of the articulators (Catford, 1987). In fact, the more senses the teacher exploits, the more likely the student is to achieve heightened awareness. The Japanese ESL learner might be well served by employing some of the above techniques for increasing speech awareness. For example, a mirror would be helpful to demonstrate English lip positions, which are unnatural for Japanese ESL learners (Crawford, 1987).

Also useful in heightening speech awareness are techniques that provide students with accurate feedback on their performance. The teacher can exploit the student's own auditory feedback mechanism through a technique known as *matching* (Elgin, 1987) in which the student speaks simultaneously with a native speaker model on tape. The instantaneous auditory feedback from the learner's own voice helps him/her to identify mismatches between his/her own voice and that of the speaker on tape.

Visual feedback can be provided through an electronic device that extracts pitch and intensity from the speech signal and displays the patterns on a video screen. A dual display allows the student to compare his/her own speech configurations to those of a native speaker model on the other half of the screen (Molholt, 1988). Both the auditory matching and visual feedback techniques are very helpful in teaching suprasegmentals as well as other aspects of pronunciation.

Who should be responsible for learning?

In the audiolingual method, it was felt that learning success was largely dependent on the materials and techniques employed by the teacher. The classroom was teacher-centered, the teacher acting as drill master and the students assuming a more passive role, obediently responding to the teacher's cues. It was the teacher, not the students, who initiated interactions and corrected errors. Students did not often spontaneously interact with other students or monitor their own speech.

In the communicative-cognitive method, on the other hand, responsibility for learning is placed clearly on the student. Teaching is much more student-centered, and cooperative learning techniques are often employed in which students are encouraged to correct each other's pronunciation errors. Self-monitoring of pronunciation errors, where students are taught how to listen for and correct errors in tape recordings of their own speech (Firth, 1987a; Morley, 1979), is also encouraged.

Students are also encouraged to exploit learning opportunities outside of class. In a pronunciation course for foreign professionals, Acton (1984) requires his students to use native speaker informants outside of class in completing their homework assignments, which might include compiling lists of technical terms from the native informants and taping their speech for later analysis.

How can learning be best facilitated?

An audiolingualist would probably have responded to this question by saying that the best way to facilitate learning is through the use of better and more "scientific" materials and procedures. The audiolingualist would probably have responded as such because success for learning was assumed to be dependent on method and materials, and because methods and materials were based on principles of structural linguistics and behaviorist psychology.

In the more learner-centered communicative-cognitive method, on the other hand, the approach for facilitating learning lies more in reducing the resistance *inside* the learner. This "inside-out" approach (Acton, 1984) involves addressing the psychological and cultural factors believed by many to be at least partly responsible for the block that many learners experience in learning pronunciation (Guiora, 1972; Lucas, 1984; Stevick, 1978). Providing a relaxed, non-threatening learning environment is considered to be the most important factor in reducing the learner's resistance. Techniques such as active listening (Acton, 1978) and relaxation and visualization (Anderson-Hsieh, 1987) can be helpful in achieving such an environment. When students feel relaxed and secure, they are more likely to take the necessary risks learning requires and to react positively to the whole experience of learning pronunciation. My firsthand experience in using active listening and relaxation in a course for foreign teaching assistants has been very positive. Students have reported feeling better predisposed to learning and less inhibited in speaking.

Conclusion

This brief survey of pronunciation literature indicates a major break from the audiolingual method. The most notable changes that have occurred are:

1. more realistic teaching objectives with intelligibility as the major goal;
2. a shift in focus from segmentals to suprasegmentals;
3. a broadening of the pronunciation curriculum and an integration of pronunciation with listening and speaking;
4. extensive use of communication activities for practicing pronunciation;
5. a greater concern for increasing the learner's speech awareness;
6. more responsibility placed on the students for their own learning through peer correction and self-monitoring;
7. addressing the learner's resistance to learning through cooperative learning techniques and relaxation.

What can be concluded from all of this for Japanese ESL learners with their concern for social harmony and "face," and their reservations about speaking? (Lucas, 1984). Probably the best approach to teaching pronunciation in Japan would be to make great use of cooperative learning techniques both for speaking and pronunciation practice as well as for peer monitoring. Active listening might work especially well for speaking and pronunciation practice. A good place to begin to teach the sound system, if the students have already had some English, would be the suprasegmentals, especially illustrating how to use intonation for information focus and contrast. Stress and intonation is where the greatest improvement in pronunciation is the most likely to occur, and any improvements the students make early in an instructional program will help build their confidence and better motivate them to learn. Finally, both the teacher and the students should have realistic expectations about eliminating segmental errors, with intelligibility rather than native pronunciation as the major goal. □

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Grammar: To Teach or Not To Teach?

Walter Hirtle

> Nothing is as easily overlooked, or as easily forgotten, as the most obvious truths. The tenet that language is a tool for expressing meaning is a case in point. Nobody would deny it—but many influential schools and trends in modern linguistics have ignored it and have based their work on entirely different and often incompatible assumptions.... Grammar in general, and syntax in particular, is seen as more or less autonomous of semantics, and can be pursued independently.... (Wierzbicka, 1988, p. 1)

Introduction

A fairly recent volume, *The Grammar Book: An ESL/EFL Teacher's Course*, which seems to have been well received in the field of English language teaching, aims at providing teachers with the knowledge of English grammar required for the average classroom. In their introduction, where the authors are trying to convince the reader of the importance of grammar—"You must have conscious knowledge of the rules of the English language" (Celce-Murcia & Larsen-Freeman, 1983, p. 1)—they make the following assessment of the attitudes of teachers:

> Teachers of English seem to have a variety of reactions to the subject matter traditionally referred to as English grammar. Some have an aversion to it and whenever possible avoid either studying it or teaching it. Some others may feel indifferent yet believe it is necessary, and thus do what they can to understand it and present it effectively to their students. There are still other teachers who enjoy studying English grammar for its own sake and cheerfully accept the challenge of presenting it clearly and interestingly to their students. (Celce-Murcia & Larsen-Freeman, 1983, pp. 1-2)

Because this description corresponds to the experience of most ESL teachers, it is probably accepted as quite commonplace. And yet if we pause to reflect on it we come to realize that it depicts quite an unusual, even startling, situation. Consider for a moment the other sectors of language teaching. Can one imagine a language teacher with such an aversion to, for example, the *sounds* of English as to avoid studying or teaching them? What sort of English teacher would be indifferent to the *vocabulary* of English? Such attitudes would be unthinkable, and yet for most teachers grammar is an object of either aversion or indifference. At the very best they cheerfully accept the challenge of teaching grammar, as though it were a dose of unpleasant medicine which is good for both teacher and student. It is not difficult to imagine the effect of such attitudes on students and on the learning of grammar. Nor is it difficult to understand why grammar teaching is so often abandoned, if not right at the beginning, then as soon as decently possible after the introductory course. And yet many teachers, like the authors of *The Grammar Book: An ESL/EFL Teacher's Course*, are convinced that it is important and even necessary to teach grammar.

The intent of the remarks that follow is to point out that this widespread situation is by no means inevitable, and to show not only that grammar can be taught in such a way as to stimulate students' interest in English and to aid their ability to express themselves and to

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communicate, but that it can even be made interesting for teachers. In order to make these points, however, we must first try to discern the root of the situation described above by the authors of *The Grammar Book: An ESL/EFL Teacher's Course*.

Language as a Means of Communication

A key to language as a means of communication is provided by the sentence quoted above where it is implicitly assumed that grammar consists of a finite set of rules: "[Teachers] must have conscious knowledge of the rules of the English language." The consequence of teaching grammar on this assumption is well known to most teachers. Not long after giving a rule for the use of a form we must introduce another rule, generally as an exception to the first, soon to be followed by other rules, exceptions to the exception. And yet not even the most elaborate of rule-based grammars manages to provide a complete description of how we use the simple form of the verb, or of the progressive, or the perfect, or the articles, or any of the other forms we try to teach. In short, the ramifications of a rule-based approach become so complicated and involved that neither student nor teacher can keep all the conflicting rules in mind and so the venture is sooner or later abandoned. If we pause to analyze this scenario, we are led to one inescapable conclusion: Rules do not provide a satisfactory basis for teaching the complexities of usage. This conclusion naturally leads us to question the assumption that grammar is a set of rules. What is this rule-based conception of grammar based on?

The answer to this question would appear to be a very simple one: The conception of grammar as a set of rules is based on the widespread view that language is nothing more than a means of communication. Since we communicate by means of discourse—of sentences—it follows from this view not only that language is a set of sentences, but also that grammar is sentence-based, and is essentially a matter of syntax, consisting of the correlations observed between different elements in the sentence. These relations are generally described by means of rules, the type of rule depending upon the entities related. Because of this, a sentence-based view of grammar leads directly to the classroom situation depicted above, where teacher and student are bound up in an inextricable tangle of rules and exceptions, to the detriment both of the teaching and learning processes and of the student's resulting ability to communicate. Thus it appears that the ultimate cause of the predicament of grammar teaching lies in an assumption about the nature of language, an assumption which has given rise to the type of linguistic analysis implicit in most teaching manuals.

Before we explore an alternative assumption, one giving rise to a different type of linguistic analysis, let us briefly reflect on the present relation between linguistics and language teaching, since this is where our analysis has led us. On the one hand, we observe a flourishing linguistics industry whose production of grammatical studies is on the increase. Hardly a year goes by without some new model of grammar arriving on the market. On the other hand, in the language classroom where, one would think, grammatical theory should find its most immediate and widespread application, we are confronted with the situation described above in *The Grammar Book: An ESL/EFL Teacher's Course*. Surely there is a problem here. Is it too much to expect of linguistic theoreticians that they should produce grammars that are of some use in the language classroom? What is the validity of a theory of grammar which is not applicable to real language, or at least to the reality of the language we try to teach in the classroom? Such questions should trouble the linguist more than they do and should be raised by the grammar teacher more often than they are. As for the middleman between the two, the so-called "applied linguist," the "expert" in language teaching who writes the manuals and organizes the teacher training programs, he seems to be blissfully unaware that his often unanalyzed assumptions about the nature of language are largely responsible for the way grammar is taught today.

Language as a Means of Representation and Expression

Let us get back to our more immediate concern: finding a way out of the classroom dilemma, which we have traced from rules back through a sentence-based type of grammar to its root in the underlying conception of language as a means of communication. The next step in our considerations is to move beyond the inadequacy of this conception of language and suggest a more adequate one. The point here is not that this conception is false—quite obviously language *is* a means of communication—but that it is incomplete and reductionist, and that it leaves out an essential part of the reality of language.

This point can perhaps best be made by observing that communication itself involves more than a means: It necessarily involves what is communicated, a message. "The human speaker, unlike the communication system, does not merely transmit the message; he also creates it," as Palmer (1986, p. 16) remarks. This is obvious, but what is not so obvious is that language provides, besides a means of communicating a message, a way of *thinking* the message to be communicated. Unless we take into account the fact that an act of language involves both *thinking* what we want to communicate and *using the physical means of communicating it*—both *representation* and *expression*—our view of language will be reductionist and our teaching of grammar inadequate.

To avoid any misunderstanding of this fundamental point, let it be said that language does not provide the message: It is our *experience* of reality which gives rise to the endlessly varied subjects whereof we can discourse. Our language intervenes to permit us to *think* the content of our experience by means of words, to *represent* what we want to communicate in such a way that it can be *expressed* through sentences. The important point here is that without this translation from experience to mental representation, human language could not be a means of communication, because every person's experience is absolutely individual, singular, unique; individual experience, be it immediate, remembered or imagined, can be communicated to others only if it has something in common with the experience of others, only if it can be seen in a more general, categorical framework. Therefore, if language provides a means of communicating the content of our experience, it must also provide the means of converting experience into that more general, categorical framework.

This enlarged assumption concerning the nature of human language avoids the reductionism of the view examined above and ensures a more adequate basis for the teaching of grammar, as we shall now see. In this enlarged view, grammar is no longer seen as simply a matter of relationships in a sentence—as syntax—but also, and even primarily, as part of the representational mechanism involved in *thinking* a word. Grammar helps to render the message, and so is rooted in the semantic part of language, contributing to the content or meaning. It is not, of course, the role of grammar to render all the meaning involved—the lexicon represents the notional content or matter of the message—but rather to render the way we *think* the notional content of a word, its semantic form. (For example, one need merely think of how a given notion is thought differently in the singular and the plural of a noun, or how the progressive and the simple of a verb provide different ways of thinking an event.) Thus grammar should be viewed primarily as a means of representation, of thinking and categorizing, before it is a means of expression, of communication.

Viewing grammar as first and foremost a matter of providing categorical meanings leads to a very different way of accounting for usage in discourse. The grammarian is no longer limited to a surface or syntactic view of usage but now can appeal to another dimension—that of the meaning which the grammatical form represents on the sentence level. Once this point of view is adopted, it can be seen that what governs the use or non-use of a grammatical form is its meaning. In other words, one can account for usage with all its constraints and possibilities by examining the relation between the meaning of a form and the message to be expressed. The moment one gets beyond the reductionist view of language as merely a means of communication and adopts the more comprehensive view that language also provides a categorical representation of what is to be communicated, then grammar can be taught on the basis of meaning, the fundamental factor governing usage.

An example at this point may help to clarify what has just been said. A number of grammatical studies (e.g. Hirtle & Curat, 1986) have suggested that the progressive form is an "imperfective," that its underlying meaning is an impression of imperfectivity, of something incomplete: It is an event that can be added to. This meaning has provided an invaluable basis for teaching the use of the form. Students readily understand that we use the progressive for most "activities going on at the moment of speaking," as the grammar books say, because most such activities are seen by the speaker as incomplete at the moment. They can soon be brought to see why we do not use it to express a habit or a performative action which goes on at the moment of speaking, and why it is infrequent with the verbs of perception, or with *to be*, *to know*, and the like. As their grasp of English deepens, they can appreciate the nuance of meaning brought in by the progressive when such verbs are actually used in the progressive. This increasing sensitivity to the expressive effects of the form, which can be carried to the point where it approaches that of a native speaker, provides the passive awareness necessary for more and more subtle use, and for increasingly effective communication.

This example (cf. Hirtle, 1988 for another example) illustrates an important consequence for teaching, namely that one cannot introduce a form and its meaning, give a few exercises to illustrate the meaning and consider the form taught. Our paraphrases of grammatical meaning are at best approximate descriptions, clumsily evoking a very general impression which can be exploited in many different ways. As a consequence, the teaching of a form like the progressive can never be considered to be finished since every new context offers the possibility of a new interpretation of the general impression constituting its meaning. Hence once a form has been introduced, it must be revisited regularly to introduce the student to ever-widening circles of usage, all centered on the underlying impression. This examination of the uses of a form in carefully ordered contexts is most effective when the form is compared with another form to bring out the expressive nuance it contributes to the meaning of the sentence. Although it takes time and effort, this type of teaching shows students how speakers of English have used the form to represent their experience, and puts them in a position to do likewise because it relates the form to impressions arising from similar categories of their own experience.

One big advantage of this meaning-based approach is that it is more economical than the rule-based approach. Rather than appeal to rules, which are as varied and as numerous as the contexts in which a form is used, one can always appeal to the one underlying meaning. As a result it is possible to lead students through the complexities of usage without confusion and contradiction, because there is a single guiding principle in all cases. In fact, as one progresses to more surprising cases of usage, the study of grammar becomes more interesting, because it is always a challenge to discern how the underlying impression can account for some apparently contradictory use. What, for example, is the relation between an impression of imperfectivity and the use of the progressive in *I am seeing stars*, or *We are going to Spain for our holidays this year*, or *It was being a successful party*?

In the final analysis, the difficulty with the rule-based approach is that it is concerned with the results of acts of language—sentences—and so is descriptive by nature. A meaning-based approach, on the other hand, attempts to present the meaning of a form as such, independent of its use in any given context, and thus as what motivates its use. This approach is therefore explanatory by nature. A set of rules describing discourse can never be complete, since discourse itself is unlimited, and can be acquired only by an effort of memory, at best a fastidious task; by contrast, the application of an explanatory principle calls on the intellect, the exercise of which most students find stimulating. As a consequence, the former approach leads to the early abandoning of grammar teaching, whereas the latter approach invites students to tackle more and more challenging problems as they progress. Indeed, from the point of view of meaning-based grammar, it is certainly not far-fetched to regard the teaching of grammar as a means of furthering students' intellectual development.

Conclusion

Grammar: to teach or not to teach? The answer will depend upon one's conception of language. If a person is content to take language at its face value as a means of communication—as discourse—and grammar as a rule-bound component based on sentences, then grammar is of limited value in the classroom and should probably be taught very little, if at all. This option, of course, foists off on students the whole task of discerning the conditions governing usage and may even suggest to them that teachers are ignorant of these conditions.

If, on the other hand, we are prepared to make the effort of viewing language as both a means of *representation* and of *expression*, then grammar will be seen as the meaning-forming part of language, as a "systematic whole englobing the entire range of what is thinkable," to quote Gustave Guillaume (1984, p. 104). From this point of view, not only can grammar teaching develop and refine students' appreciation of nuances expressed in discourse, thereby enabling them to develop their own competence, but it can also provide an occasion for exercising the students' intellect. It should therefore be fostered and encouraged particularly at intermediate and advanced levels where students can derive maximum benefits from it.

For teaching, it would seem preferable to regard grammar as an integrated system of abstract mental forms rather than an apparently arbitrary set of rules concerning usage. □

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Learning English on Stage

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As linguists have shifted their focus from language as grammatical structure to language as communicative action, teachers have turned more and more to drama techniques like role-playing, information-gaps, and pantomime to present language in its full social richness and complexity. Richard Via (1976) argues further that play *production*, in addition to presentation, offers concrete benefits to language learners:

> A play can give us a good picture of language in its socio-cultural environment and show us how the situation affects the language.... A play is written for communication between actor and actor and audience and actor. The drama method offers a chance for the student to use and understand the language at the gut level. (p. 9)

Obviously, both preparation and performance of drama can be used effectively in the language classroom. The performance goal gives the preparation activities definition and focus: The students know what they are expected to accomplish, they concentrate their efforts on gradual but constant progress, and the emotional climax of the performance provides a sense of achievement. The final performance, where students successfully deliver a few well-memorized lines of normal English before an audience, gives students a great deal of confidence in their ability to produce comprehensible English.

This dual preparation/performance approach to drama in the English classroom moves English beyond an object of study, and makes it also the medium of instruction. Language use remains always concretely functional, rather than abstractly formal, and it takes place in an enriched conceptual context that facilitates comprehension (Widdowson, 1978).

In his introduction to Via (1976), Mark Lester calls attention to this "double-barreled" effect, noting that:

> The play provides one kind of exposure to the natural communicative use of language while the use of English in the preparation of the play provides a second kind. In order to talk, you have to talk about something. For Via, the play has the double function of being both an end in itself and topic for discussion and analysis which is deeply involving to the participants. (pp. xiv-xv)

By approaching drama as both preparation *and* presentation, therefore, the students use English in several ways. They grasp the meaning of the plays, listen for their cues, understand and carry out directions concerning their speech and movement, and deliver a final English performance. It is a well-rounded approach to English language learning.

Background

In early 1987, we were asked to design curriculum for a three day, summer intensive language course for freshman English majors at Fukuoka University. After considering several possible approaches, we decided on the drama workshop format. At this writing, we have just completed our second drama workshop, and we were very pleased with the results. In this paper we will share our backstage perspectives with those interested in

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using drama in either an intensive or a regular language course.

Preparation

Between fifty and one hundred students usually attend our drama workshop. We divide them into three or four groups roughly equal in number.

Because performing in front of an audience of peers and teachers can produce considerable anxiety, we compose our own short scripts, incorporating features that help audience comprehension and virtually guarantee successful student performance. We use strong, simple narrative lines. *Used Cars*, for instance, documents a frustrating day in the life of a used car salesman which culminates in the theft of a car. *Fed Up*, relates the story of a waitress who quits her job after a series of exasperating incidents. The acting parts range in difficulty, but most students have an average of five or six short lines. Even the weakest students are able to memorize a part of this length during the two days of rehearsals. With a cast of fifteen to twenty-five, that makes for about a ten minute play. We use contemporary, colloquial English with simple syntax, limited vocabulary, and frequent repetition. This conversation from the play *Town Meeting* is perhaps an extreme example:

> "Well, I'm glad we're going to have a playground."
> "A *playground*?"
> "A playground for children?"
> "Yeah, a playground. I hear the field's going to be a playground."

Note that this sequence can be spoken by two, three, or four speakers. Since we never know exactly how many people will attend until rehearsals actually begin, the plays are designed to accommodate an indeterminate cast. In crowd scenes, for example, lines can be easily supplemented or redistributed. Likewise, groupings of discrete vignettes can be quickly trimmed or expanded.

Each play employs a minimum of props and costumes—just enough to help the audience understand what is happening on stage. We use chairs to represent used cars on a lot, signboards as restaurant menus, cassette recordings for sound effects, talcum powder for white hair, water pistols, and so forth.

In the event we are using the drama workshop in conjunction with a regular class, we give minimal in-class preparation before the event begins. We introduce vocabulary like *script*, and *prop*, hand out the scripts to players with the most demanding roles, and consult students about any anticipated problems like whether they'd mind getting hit in the face with a pie. As much as possible, however, we try to keep the drama workshop separate from our regular class work.

Rehearsals and Performances

Our first meeting at the intensive-setting workshop takes place on the evening of the first day. Each teacher meets with a group to hand out scripts, read the play aloud, and explain the background and any unfamiliar expressions. The students underline their individual parts, and read through the entire play a few times. These initial readings are often flat, hesitant, and barely audible, but we praise the work, as we expect them to improve gradually over the course of the rehearsals. The closest we come to criticizing any reading is to model the line ourselves; our exaggerated gestures, volume, and expressions serve equally to correct, to lighten the mood, and to help the students realize they will be playing to an audience, not to each other. The first meeting takes about two hours. When it is finished, the students go off to prepare their lines and gestures for the next day's rehearsal.

On the second day, the students set up the rehearsal space with classroom furniture to represent the set. Next, they read their lines through several times, using Via's *talk and listen*, or *read and then speak*, technique: Students read lines silently, then speak them looking at the person to whom it is addressed. We do not worry if the readings are less than perfect, because the plays are short enough to allow gradual improvement through frequent rehearsal. After the students can read their lines fairly fluently, we go over stage blocking, and the students read through the play several more times, now accompanying their readings with appropriate movements and gestures. Japanese faculty members videotape these sessions for the students to observe later. They also act as surrogate audiences, giving objective comments, thus allowing the directors to participate in the group work, rather than judge it.

We then break each cast up into smaller groups to rehearse individual scenes or work on props. Usually, by the end of the first three hour rehearsal session, the students have memorized the play and can get through their lines, entrances, exits, and gestures without their scripts. After the morning session, the students are free until evening, when they have language games and other activities. Students use this time to rehearse or to relax.

On the morning of the third day, we rehearse for another three hours, working on smoother coordination of speech and gesture, more graceful entrances and exits, and more fluid dialogue transitions. When each group is ready, it takes its turn on the stage for a dress rehearsal with curtain, props, and simple costumes. In these dress rehearsals, the students perform their plays from beginning to end, regardless of any mistakes or forgotten lines. We do not use prompters because we have noticed that prompters constitute a self-fulfilling prophecy: Speakers know the prompter is there and tend to rely on him or her; and the prompter tends to pitch in without allowing speakers adequate time to recall the original line or ad-lib an alternative. We stress the importance of staying in character, no matter what happens.

The final rehearsals are usually the low point of the workshop, as tables collapse, signs fall down, and actors flub lines that they had previously mastered. At this point, we remind each other that the students have already learned a lot of English, and that the performances themselves are only secondary.

Throughout the rehearsals, we encourage the students to speak loudly and clearly, but we emphasize fluency, confidence, emotive conviction, and enjoyment, rather than native-like pronunciation. Since the students see us as play directors encouraging a cast to put forth its best effort, rather than as teachers pointing out mistakes, our coaching does not intimidate them as classroom correction often does; quite the reverse, it builds their confidence. Moreover, because the plays are so short, it is usually unnecessary to single out a student for individual drill. Instead, we make general suggestions—"Okay, now let's make the gestures broader [grand sweep of the arm] so the people in the back can see clearly"—and run through the entire play again. Each time everyone gets a little better and, without realizing it, has memorized the lines a little more. The more relaxed and confident the students become, the more they give lines personal interpretation. They also begin introducing gestures and stage directions, and suggesting revisions.

Since ninety per cent of the students have had no previous drama experience, it is difficult for them to realize how softly they speak. To overcome their normal tendency to project as little as possible when speaking English, we ask observing faculty to sit at a distance and raise their hands when they cannot understand, or we have students take turns listening in the audience. One long-term benefit of this practice is many students' eagerness to project whenever they subsequently speak English.

Although the final performance itself is actually secondary as far as language learning is concerned, it is extremely important in the structure of the learning experience. It strikes a note of closure for students and faculty alike.

The performances take place on the evening of the third day, before an audience of faculty and workshop students. All the performances are videotaped. The students invariably do an outstanding job performing the plays. Of all the run-throughs we watch, the actual performances are always the best. We feel this is because the students who still feel slightly inhibited in the group rehearsals polish their lines and their gestures in small groups between the dress rehearsal and the performance itself. A live audience gives the performers just the juice they need. The lines are for the most part spoken clearly, smoothly, and in some cases, quite dramatically. There are of course some mistakes; however, when these occur, the students are usually confident enough to improvise. For example, once a speaker forgot her line in mid-speech, but persevered until she got it out. Since the play called for her to be speaking excitedly, her hesitation and repetition were perceived as dramatic, not as mistakes. In another case, a student forgot a line that was a cue for an important spoken stage direction. When the next speaker realized that her cue was not forthcoming, she went ahead and spoke her line, and the play proceeded. In a sense, the students' mistakes and resourcefulness in coping with them show how well they have learned. They never break down or lose the thread of the drama. They cover their mistakes so well that no one notices but themselves.

Although it is difficult for students who have just completed their performance, or who are about to give one, to concentrate on the play they are watching, the students do show respect for others' efforts. They listen attentively, applaud enthusiastically, and congratulate their fellow students earnestly. After the performances, those faculty members who have not directed plays meet to judge the performances and hand out awards. We are generous with awards. We want to make as many students as possible feel their achievement has been recognized, without giving out so many that they become meaningless, or that people feel slighted if they do *not* receive an award. Each student receives a certificate of participation. One play is chosen as the best all-around performance, and individuals receive *Best Actor*, *Best Actress*, *Best Supporting Actor*, and *Best Supporting Actress* awards. Each director also selects one student for a *Most Improved* award. After the awards ceremony, the students gather to watch their own performances on the videotape. This is an especially valuable experience for them, as they can see for the first time the fruits of their labor.

Reflections

One of the major benefits of the workshop is the fact that we teachers get to learn a lot about the students. Undergoing the tensions, frustrations, and hard work together, we establish a great *esprit de corps*, and find that many students were unimpressive in class only because they were never pushed to their limits before. It is impossible to overemphasize the sense of accomplishment that we share with our students.

In addition, we see how individual contributions combine to form a whole greater than its parts. As aliens in Japanese society, we often notice the stifling effects of groupism, though we rarely participate in its gratifications. In the workshop, we not only learn about our students individually, we learn something about them in their social relations with one another. These social benefits are difficult for us to appreciate within the confines of the normal classroom. Similarly, it is easier for the freshmen to recognize us—in some cases the first non-Japanese they have ever spoken with—as approachable human beings.

When we asked the students to evaluate the workshop, one student's response, if not quite grammatical, summed up what we hope the workshop's value is for all: "I found the other myself, but I think it might be the real me." □

Authors' Note

The authors will send copies of plays they have written to other teachers interested in the drama workshop approach to English language teaching.

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Conversational Crutches in the Classroom

Keith Maurice

Communication patterns vary greatly from culture to culture and yet certain basic elements in communication are shared across cultures. One element that seems common throughout the world, though the degree of its use and appreciation may vary greatly, is the use of conversational fillers or hesitation devices, here called conversational crutches. Some English crutches are *uh, um, eh, well, OK, right, I mean,* and *you know.*

In English, people who use conversational crutches frequently are sometimes seen as lacking in social grace and/or intelligence. In fact, these devices are called *crutches* here because their use in English is sometimes tinged with negative overtones. Nevertheless, most people in English speaking societies use crutches occasionally, and some groups—teenagers, athletes, and popular musicians, for example—use them frequently. In other cultures however, Japan for example, the use of similar expressions is often seen as a normal and quite acceptable way of maintaining the appropriate mood of a conversation. What is seen as a handicap in one culture may be seen as an accepted norm in another.

In English, where the conversational crutches noted above are seen negatively, more complex devices, called gambits (Keller, 1981) or conversational management strategies (Kramsch, 1981), are sometimes used for the same effect. Thus, where a teenager might say, "Well, uh, you know, I mean...," using four separate hesitation devices, a more sophisticated language user—a politician, for example—might say, "Well, as far as I'm concerned, the fact of the matter is...," replacing some of the simple crutches with more high-sounding phrases.

Coulmas (1981) cites an interesting study by Sorhus on the use of hesitation words in spontaneous Canadian speech. Of the 130,000 words studied, about twenty percent were hesitation words. She concluded that the use of such words gave speakers time to find the right words for their ideas, and served as fillers for uncomfortable silences in conversation. Richards (1985) estimates that thirty to fifty percent of natural speech may be filled with pauses and hesitation devices. Richards also notes that such expressions as *you see* and *you know* are sometimes used as solidarity markers, which make interaction more informal and friendly. For example, the U.S. expression *you know* may also serve as an indicator of shared experience or as an attempt to gain listener support for what is being said. Finally, Sajavaara and Lehtonen (1978) studied perceived fluency in native and non-native speakers and found that natives spoke with more fillers than non-natives. Non-native speakers on the other hand, unfamiliar with conversational crutches, mostly used pauses and repetitions to compensate for trouble spots in their own conversational skills.

Implications from studies such as these would seem to suggest that some of the sloppy speech patterns that English teachers typically dislike may, in fact, have some usefulness in daily communication.

For teachers, this is a messy area to pursue; few teachers want to assist students to speak poorly. However, because conversational crutches are so common, because their use

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fulfills certain purposes in English communication, and because their misuse may sometimes trigger strong responses or feelings by the conversational partner, looking directly at these devices may be worthwhile for our students. The aim is certainly not to train students to use conversational crutches all the time, but rather to help students become more aware of what they are, how they are used and by whom, and where they are appropriate and not appropriate.

Using Crutches in Class

What follows is one cluster of techniques for dealing with conversational crutches. The steps are not lock-step by any means and can be rearranged to fit differing situations.

Step One:

Introduce conversational crutches; mention their frequency, significance in communication, and relevance in the classroom.

Step Two:

Introduce a listening or reading passage which exemplifies crutches. One example, taken from an American radio program a few years ago, illustrates:

> American sportscaster Keith Olbermann is intrigued by the conversational crutches used by athletes, especially the crutch *you know*. He was so interested, in fact, that a few years ago, he organized the Official *You Know* Sanctioning Board to monitor the *you know*'s of the athletes and to publicly recognize the champions of this conversational crutch. Baseball player Mike Easler is the present champion based on a 29 second answer to a question in which he said *you know* 16 times (.551 *you know*'s per second).
>
> His record-breaking answer came in answer to this question: "The Braves have beaten you two straight, Mike. Are you guys in a slump?" Easler then responded: "I think, *you know*, the guys are, *you know*, we're playing hard, *you know*, we're playing, *you know*, we're going out there giving everything we've got—I know I am, and I know the other guys are, *you know*. It's just sometimes, *you know*, you get guys that's hot like Matthews, he's swinging the bat real good this series, *you know*, and these guys been throwing good ball games. You get a guy like Niekro, I mean, *you know*, and they can pitch, *you know*, and these guys come against us, *you know*, they just love to knock off a pennant contender like us, *you know*, and, *you know*, they're just loosey-goosey, *you know*, they just go out there and just, *you know*, just try to bury us, *you know*, but the thing is we're playing our type of baseball, *you know*, and the breaks been going their way." (Olbermann, adapted by the author)

Step Three:

Discuss conversational crutches. The following is a brief outline for classroom discussion.

1. What are some other conversational crutches in English? (See the first page of this paper.)
2. What are some conversational crutches in your own language? (In Japanese, some crutches are *ano*, *neh*, and *mm.*)
3. What types of people use English conversational crutches frequently? (Answers to this question might include teenagers, popular musicians, athletes, and embarrassed people.)
4. What type of people do *not* use conversational crutches frequently? (Answers to this question might include highly educated people who sometimes speak more precisely and sometimes substitute gambits for the simpler crutches.)
5. Do you often use crutches in your own

language? Why or why not?

6. In what kinds of situations do people tend to use crutches more frequently than normal? (Answers might include embarrassing situations, situations where we are struggling to find the right words to express ourselves, situations in which we're trying to find excuses.)
7. What are some common nonverbal crutches? (Answers might include holding a cigarette, holding a glass at a party, stroking one's face, putting one's hands in one's pockets.)
8. What is the danger of using conversational crutches too often? (One danger is that people will think you are not very intelligent. Another is that using them as solidarity markers without native proficiency can make the speaker sound very artificial. Yet another is that using them too much in the wrong context can alienate one's conversational partner.)

Step Four:

Listen to one or more conversations and count the crutches heard. Alternately, the students could listen to the conversation while looking over a script with the crutches omitted and then note where the crutches fall.

Step Five:

Introduce different situations in which conversational crutches are common, and ask the students to develop role plays around these situations. Examples might include:

1. Interview an athlete who has just won or lost an important game.
2. Interview a rock musician about his music.
3. Pose a variety of embarrassing situations:
   a. A man comes home to his angry wife at 3:00 A.M. with lipstick smeared on his face. His wife questions him.
   b. An office worker is three weeks behind in his work. His boss is very impatient and wants to know why.
   c. A shy young man wants to ask a young woman out on a date but doesn't know how exactly to ask her.

Step six:

Summarize the lesson with a discussion which includes cautions about abusing conversational crutches.

Final Remarks

Conversational crutches are used by many native English speakers and it seems wise to help ESL students become more aware of them. With awareness and selective use, students can learn to use crutches appropriately and successfully. □

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Cautionary Notes on Oral Language Testing

Scott Petersen

With the increasing popularity of communicative language teaching, teachers are becoming conscious that testing should try to measure the abilities promoted by this new approach. They reject paper-and-pencil methods of testing because they do not look like tests of oral skills. English teachers in Japan especially want to test the development of oral skills, and many formats for testing oral skills now exist (see Underhill, 1987). However, before embarking upon an oral testing program, teachers should consider a number of pitfalls in the construction of oral tests.

In this paper, I will outline the basics of test construction and then indicate the pitfalls that await the test maker. I will discuss the pitfalls in two parts: those associated with proficiency testing, and those associated with achievement testing. I will then briefly discuss some alternatives to these methods of testing.

Test Construction: Back to Basics

A test is a measuring instrument, and thus has certain characteristics in common with many other measuring instruments. One testing expert (Garrett, 1966) likens a test to a clock, an instrument which is more or less accurate according to type and care in construction. An old-fashioned pocket watch, for instance, measures less accurately than an atomic clock. Of course, most people conclude that for their needs a less accurate, inexpensive watch will suffice. Similarly, some tests are more accurate than others. Most teachers, in balancing the need for an extremely accurate test against the time and effort needed to produce such an instrument, conclude that they can be satisfied with a less accurate test if it gives them adequate information.

Given the inaccuracy of testing, how then can we develop a good test? First, we have to know what it is we want to measure. Then we have to decide how we are going to measure it. Finally, in order to guard against being sidetracked in going from the first step to the second, we have to check to see that we have measured what we set out to measure.

Over the years testing experts have evolved quite an elaborate methodology for the checking phase of test development. In checking to make sure that one has in fact measured what one set out to measure, one needs to consider the following two questions: "Are the scores produced by this test valid for the purpose(s) for which I am using it?" and, "Are the scores produced by this test reliable, that is, consistent?" (Cronbach, 1984, pp. 125-6). Answering the former question is determining test validity; answering the latter, determining test reliability (see Clark, 1979; Henning, 1987; Keitges, 1982; Nitko, 1983; Ogasawara, 1987; Pearson, 1984; Underhill, 1987, for discussion).

I would like to point out two things concerning the preceding definitions. One, validity is related to the *purpose* for using a test, not to the test itself. Two, reliability is related to the *interpretation* of scores, again not to the test itself (American Psychological Association, American Educational Research Association & National Council of Measurement in Education, 1984). However, the important

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consideration of test *construction* is the scores which will result: These scores will provide the information which can be interpreted. In terms of test *construction*, the issue is not the *checking phase* of validity and reliability, it is the first two phases, *defining the trait* and *testing the trait*, which attempt to gather enough information to allow interpretation about the examinees. In this paper, therefore, I will limit myself to these issues and their problems.

Pitfalls

The process of test construction will differ slightly depending on whether one is doing proficiency or achievement testing. Proficiency tests attempt to measure general ability. They answer the question: Do the examinees have sufficient ability in the language to do *X*? *X* refers to some activity such as shopping or negotiating a treaty. One example of a proficiency test is the TOEFL (Test Of English as a Foreign Language). Achievement tests attempt to measure learning. They answer the question: What learning has occurred during the course of study? Examples of this type are the end-of-course tests that teachers in Japan are usually expected to administer. A proficiency test might also be administered at the beginning and again at the end of a course. The difference in scores could be noted and counted as a measure of learning. This is another form of achievement testing.

Each of these tests presents different problems in terms of test construction. I will first discuss proficiency test problems and then achievement test problems.

Proficiency Tests

Defining the trait

The very first pitfall arises when trying to define what it is that one wishes to test. If one is operating within the framework of communicative language learning, one probably uses some concept of communicative ability. Unfortunately, scholars have yet to come to any agreement about what *communicative ability* means. For example, Schulz (1986) reports on a Language Proficiency Symposium held in 1981, where participants were unable to arrive at any conclusion concerning a definition. At one extreme she cites Burt, Dulay and Hernandez-Chavez (1975), who posit sixty-four components to communicative ability. At the other extreme she cites Oller and Perkins (1980) who posit only one component.

One way of defining communicative ability involves using the term *communicative competence*. However, trying to define this concept in concrete terms has also proven difficult. Canale (1983) presents one widely-used formulation of the concept. He breaks the concept down into four competencies: grammatical, sociolinguistic, discourse, and strategic. Grammatical competence produces grammatically correct utterances; sociolinguistic competence produces socially correct utterances; discourse competence produces conversationally correct utterances; and strategic competence makes up for any deficiencies in the other abilities.

To be sure, this is not the sole definition of communicative competence. Oller (1986) objects to the componential view of language inherent in the Canale schema, maintaining that language is much too complex to be reduced to such a check list (see Standfield, 1986; Angelis & Henderson, 1989; Brumfit, 1987, for discussion).

Many teachers in Japan and elsewhere might consider all this theorizing pedantic, having little applicability to a teacher's every-day world. They would be perfectly satisfied with this more practical definition: Communicative ability is "the ability to send and comprehend appropriate messages in different real life situations" (Schulz, 1986, p. 374).

However, consider this example. At a party in Melbourne for a visiting Japanese professor about to return to Japan, a young Australian woman, who had just returned from Japan, asked the professor, "*Anata, moo kaeru no?*" (Neustupny, 1982, p. 107). A translation that captures the same level of appropriateness might be, "Hey, you goin' back already?" This response *does* get the message across, but it is inappropriate for the situation.

Other teachers may try to focus their testing on fluency. However, defining this term is no less problematic than defining communicative competence, because it also needs to be defined in a way that can be measured. Fulcher (1987) describes an experiment in which he recorded a conversation between native speakers of English. He then tried to analyze it using the trait of fluency as described in the Carroll rating scale (Carroll & Hall, 1985). The three factors defining fluency are hesitation, repetition, and stumbling. Fulcher found that the conversation was full of hesitations, repetitions and stumbling. He concluded that measured against the Carroll scale, the native speakers fared rather poorly.

The reasons that the above definitions of communicative ability attract teachers is because they eschew an overemphasis on grammatical accuracy in judging speaking ability. However much one may agree with such definitions, excusing the use of inappropriate language makes for rather egregious mistakes, and defining fluency so that native speakers appear nonfluent provides inaccurate measurement.

As can be seen from the discussion above, defining what one is going to test in oral language testing is quite difficult. In the next section, I will illustrate the difficulty of writing a test based on a definition of communicative competence. I will take one dimension of Canale's communicative competence—the social—and identify the difficulty of incorporating that particular trait in a test.

Testing the trait

The dimension I would like to examine is Canale's *sociolinguistic competence.*

> Sociolinguistic competence...addresses the extent to which utterances are produced and understood *appropriately* in different sociolinguistic contexts depending on contextual factors such as status of participants, purposes of the interaction, and norms or conventions of interaction.... (Canale, 1983, p. 7)

What this means is that factors such as *who* is talking to whom, *where* they are talking, or the *way* people are expected to interact in a given situation will affect the appropriateness of any conversation. An example of a violation of appropriateness would be a waiter in a tasteful restaurant who asks a customer, "Okay, what's it going to be, Bud?"

If one is attempting to test the social aspects of language, then one must deal with certain complications: How does one measure appropriateness in an oral test? If the test is an interview, then obviously, it will measure only one level of appropriateness—the formal one. Most languages demand that when a student converses with a teacher, the student should speak formally. In this case, one lacks information about the examinee's informal oral ability. If the test is a discussion among several students, then one lacks information about formal oral ability. To measure the functional variety that a person controls, one might use role plays. Then, however, one must rely on the examinees' ability to act or to pretend. Some might consider this ability to be a function of personality that would vary widely from person to person.

To summarize, in proficiency testing, defining the trait to be tested and providing methods for measuring that trait prove to be extremely difficult.

Achievement Testing

In achievement testing, the trait being tested is the learning that has taken place during some course of study. If one is doing an oral test, trouble arises from the fact that whereas learning has taken place, it may not have reached a level at which it can be demonstrated in the test.

Let us suppose that learning vocabulary is a principle focus in a course. To discuss what vocabulary knowledge entails I will use the definition proposed by Faerch, Haastrup and Phillipson (1984). They propose that vocabulary knowledge is "a continuum between ability to make sense of a word and ability to activate the word automatically for productive purposes" (p. 100). At one end of the continuum is the ability to guess at a word's meaning given the proper context. At the other end is the ability to use a given vocabulary item in the same way as a native speaker. At any given time, a learner's knowledge of a given vocabulary item exits somewhere along this continuum. Therefore, one can distinguish many degrees of knowledge: the ability to recognize a word out of context; the ability to recall a word, but without knowing the way it patterns; the ability to recall a word with the proper way it patterns; and so on.

Viewing vocabulary learning along a continuum in this manner raises the question of whether an oral test can properly measure the learning that occurs over a semester, a relatively short period of time. An oral test requires that the examinee recall items instantaneously. Also it requires that examinees have built up the target language semantics of the item. Even though examinees may fail to recall a needed vocabulary item, it does not follow that they have learned nothing of that item.

I have used the example of vocabulary learning, but the argument extends to any other area of language learning. The semester in Japan is twelve or thirteen weeks long. If we assume that students spend three to five hours a week with English, that represents only thirty-six to seventy hours a semester. This is insufficient time to show advancement in the abilities that can be measured in an oral test. Learning may have taken place, but not enough to be demonstrated in an oral test situation.

Alternatives

As stated in the first section on testing basics, the real problem in test construction is ensuring the receipt of sufficient, interpretable information about the examinees. What is the level of proficiency of these students? What have they learned during this past semester? What are areas in my teaching I need to change? Do not need to change? What are the students doing wrong? Doing right? Can I make the students study harder if I give them a test? These are some of the questions that teachers might try to answer by administering a test. However, it has been the contention of this paper that oral tests cannot provide precise answers to these questions. How then can one answer them?

One answer is just to recognize that the scores on an oral test lack precision and proceed accordingly, with cautious and qualified interpretations and conclusions. After all, as was argued above, people usually own watches that are less accurate than the atomic ones used for scientific work. One trouble with taking this way out is the students. They lack knowledge about the imprecision of much of the testing enterprise, and may believe that tests are absolutely true. An outgrowth in Japan of such ignorance about testing is the *hensachi* (standardized scores) phenomenon, in which standardized scores drive much of the educational enterprise. This phenomenon has come to have an undue influence in education.

An alternate answer might be to administer an oral test along with other means of evaluation, which might include not only the more traditional paper-and-pencil methods of testing (multiple choice, fill-in), but also newer, open-ended methods as detailed in Carroll and Hall (1985). Or one might try what this writer has. I have administered simulations as oral tests and had the students self-evaluate their performances. Ultimately, the questions that a teacher wants to answer will determine the type of test.

Conclusion

It has been the contention of this paper that oral tests, which many teachers in Japan administer, fail to provide sufficient information to answer basic questions about either students' communicative abilities or their progress during a course of study. First, definitions of communicative ability are too vague to allow any meaningful measurement. This condition obtains whether one is using scholarly, theoretical constructs to justify one's curriculum or whether one is using common-sense definitions of communicative ability. Second, the oral test by nature is insensitive to minor gains in ability that accrue during a short amount of time. Teachers would do better to establish what questions they want to answer about their students or teaching and then to find a mix of ways to answer those questions. □

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BRIGHT IDEA

Bunraku: Japanese Puppets and English as a Second Language

David Wardell

Theater has long been regarded as an effective medium for developing second language skills. Richard Via, for example, has used his New York theatrical experiences to create opportunities for his students to produce plays while studying English as a foreign language. Other teachers of English have reported similar success using drama in their language classrooms (Schmidt, 1977; Olivares, 1977; Holden, 1981; Carlson, 1982; Maley & Duff, 1982; San Jose & Villarroel, 1983; Smith, 1984; Hughes, 1985; Davenport, 1986; Dresser & Parrish, 1988).

Puppetry may be one of the most inspiring ways of bringing language learning and theatrical productions together. Puppet plays can help in reducing students' inhibitions while providing an opportunity for language practice to occur within meaningful contexts.

Gear and Gear (1986) rightly point out that learning activities such as puppet plays "that are not overtly pedagogic promote variety and naturalness in language while developing conversational and linguistic skills" (p. 38). Manuel Cuenca and Fernandez Carmona (1987) argue:

> As the student identifies with the puppet, he is able to speak without feeling shy or insecure, because the demand of the puppet to come alive through his voice dissipates the student's fear of being ridiculous. (p. 42)

Unozawa (1987) mentions that the interaction between characters in a play requires students to use levels of speech that might otherwise be ignored in traditional language lessons.

Because of my own lingering interest in the theater and because of exciting experiences I have had while attending the puppet plays of Southeast Asia and Japan, I thought it might be interesting to link these Eastern traditions with a puppet performance using an English script. An opportunity presented itself during the Nineteenth Annual LIOJ Summer Workshop for Japanese Teachers of English which was held in Odawara, Japan from August 9-14, 1987. The purpose of this paper is to explain the LIOJ Workshop presentation for the benefit of other teachers who might be interested in staging similar puppet shows in their own English classes.

The LIOJ Summer Workshop attracts Japanese teachers of English throughout Japan who hope to enrich their language teaching abilities while improving their own linguistic skills. These are dedicated language teachers who spend one week of their personal time in professional development. Twelve participants in this LIOJ Workshop agreed to develop a puppet play using *bunraku* theatrical techniques. One could hardly hope for a more receptive group to carry out this experiment.

Bunraku, a form of classical theater in Japan, uses puppets that are two-thirds life-size to act out stories. The stories are recited

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by a narrator and are accompanied by the *shamisen*, a stringed instrument. Usually, each puppet is manipulated by three puppeteers dressed entirely in black. Although these puppeteers remain in full view of the audience, spectators are expected to consider them invisible. *Bunraku* puppets do not speak in the way Western puppets do; the narrator, a skilled story-teller, changes his voice to fit each of the characters in the drama.

For the LIOJ Workshop production several major changes were made to standard *bunraku* conventions. First, each of our puppets had only one puppeteer who spoke the lines of his or her character. The narrator related the basic story line, supplying information about time, place, and general details. However, the narrator did not supply any of the dialogue. Furthermore, no musical background was included because we lacked both time and talent to organize this feature. However, for those interested in a more elaborate performance, a guitar accompaniment might effectively simulate the *shamisen.*

Our *bunraku* script evolved from the retelling of *Taro Thumb*, a traditional Japanese fairy tale which has a plot similar to *Tom Thumb* by the Grimm brothers.

After the members of the cast prepared an English version of this fairy tale, the different characters and scenes were defined. Some license was taken in adapting the story to our specific needs. For instance, in the original tale there is only one monster, but in order to let everyone have a role, three monsters were written into the script.

The characters within a scene joined together to write the dialogue appropriate to that stage of the story. This division of labor allowed one major task to be completed in an efficient manner, with everyone holding a shared ownership in the final script. Moreover, it also allowed topical allusions significant to both cast and audience to be included. For example, the puppet for the princess was controlled by a teacher who was in her eighth month of pregnancy; her frequent observations about being overweight caused great hilarity during the final production.

In fact, defining the personality of the characters proved to be one of the most interesting parts of this project. Take the monsters, for instance. What does a monster say? A few hideous roars might serve, but the group decided that our monsters should represent demented English students. This is the reason their speeches are filled with the kinds of English phrases so often encountered in pedantic classrooms.

The puppets themselves were two-dimensional figures painted on cardboard cut from large packing cartons. Even though the arms and legs did not move as traditional *bunraku* puppets' do, they were designed on the conventional two-thirds scale. Scenery and props were also painted on pieces of cardboard.

During the presentation of *Taro Thumb*, the stage consisted of three tables placed end-to-end. The puppeteers stood behind these tables and were in full view of the audience as their characters performed. The narrator stood to one side and added details necessary to link the various parts of the story together.

The LIOJ *bunraku* production of *Taro Thumb* was a great success. The participants successfully communicated a Japanese cultural event to the audience in English. The demands of puppet manipulation allowed the players to overcome personal shyness and speak English before the audience. Finally, the production provided an opportunity for the cast to use English in a creative and fun atmosphere.

I have included the script of *Taro Thumb* to help other English teachers get started in creating *bunraku* performances of their own.

Taro Thumb

Scene 1

NARRATOR: Once upon a time, many, many years ago, an old man and an old woman lived together in a small cottage near a forest. Although they loved one another very much, they had never been able to have a child.

OLD MAN: Our life here is very lonely.

OLD WOMAN: How I wish we had a child! I wish God would give us a lovely baby.

OLD MAN: Well, I must work. I am going to the mountain to cut some bamboo.

OLD WOMAN: While you are away, I'll go to the river and wash our clothes.

Scene 2

NARRATOR: When the old man reached the bamboo forest, he found one stalk of bamboo which had a light shining around its base.

OLD MAN: Oh, how strange! Look how this bamboo is shining. I'll go and cut it!

[*He cuts a stalk of bamboo. When the top of the bamboo is removed, a baby boy appears.*]

Wow! What a lovely baby! I'm going to take him home. My wife will be very glad.

Scene 3

NARRATOR: The old man returned to his home with the baby and explained to his wife what had happened.

OLD MAN: Guess what happened! I found this baby when I was cutting bamboo on the mountain.

OLD WOMAN: Oh, how cute! Let's adopt him as our son.

OLD MAN: What shall we name him?

OLD WOMAN: Let's call him Taro.

NARRATOR: Although the old man and the old woman called the baby Taro, everyone else called him Taro Thumb because he was only as tall as a thumb, and because he never grew any larger.

Scene 4

NARRATOR: Several years later, Taro Thumb decided to go to Kyoto, the ancient capital of Japan. He wanted to make this trip because he wanted to become a samurai.

TARO: Mother and Father, will you listen to my resolution? I'm going to go to Kyoto to become a brave samurai.

OLD WOMAN: Oh, my dear!

OLD MAN: Go for it, and come back to be a brave samurai.

OLD WOMAN: How will you travel to Kyoto?

TARO: Please give me a rice bowl. I can use it for a boat. And give me a chopstick. That will make a good oar for rowing.

OLD MAN: How will you protect yourself?

TARO: Please give me a needle. I can use a needle as a sword.

OLD WOMAN: Here is the rice bowl, the chopstick, and the needle. Take care of yourself, my son.

OLD MAN: I know you will return as a brave samurai. Good-bye.

TARO: Good-bye. Good-bye.

OLD WOMAN: Good-bye and good luck.

Scene 5

NARRATOR: Taro took his rice bowl to the river and started his journey to Kyoto.

[*Blue streamers held at each end of the stage create a river while Taro sits in his rice bowl and sings. Two Fish join Taro in his song.*]

TARO AND FISH:

Row, row, row your boat,
Gently down the stream.
Merrily, merrily, merrily,
Life is but a dream.

NARRATOR: It took Taro seven days to sail to Kyoto.

[*A figure holding a sun in one hand and a*

moon in the other appears and revolves.]
SUN/MOON: One day. Two days. Three days. Four days. Five days. Six days. Seven days!

Scene 6

NARRATOR: Taro reached Kyoto and got out of his rice bowl under Gojo Bridge. He began to walk around the city, and he listened to the people he met.
TARO: Oh, here I am! What a big city Kyoto is!
[*A Farmer enters.*]
FARMER: Wow! So this is Kyoto. It is a lot different from my little farm. Look at all these buildings and the wide streets. It's fantastic! It's so exciting to have time to spend my holiday here. But it is a little strange that there are no people anywhere. At this hour of the day there should be a lot of people in the streets, but I don't see anyone. I wonder where they are?

Scene 7

NARRATOR: When Taro came to a shrine, he overheard some of the people there talking about a gang of goblins who had recently moved into the neighborhood.
FARMER: What's wrong in Kyoto? You are the first person I have seen since I arrived here.
FISH DEALER: It's terrible what is happening. Everyone is afraid.
[*A Woman with a crying baby enters.*]
FISH DEALER: Your baby is screaming. What happened?
WOMAN: Well, my poor little boy. Don't cry. Be a good baby. Yesterday we came to the shrine as usual, and right after we arrived, a group of goblins came and threatened us.
FARMER: Goblins!
WOMAN: I was scared to death, but luckily we managed to escape. My baby was shocked, and now he starts crying whenever he sees a funny face.
FISH DEALER: That's terrible. But listen to what happened to me. The goblins appeared in my shop yesterday. Look at this bucket. Nothing in it. The goblins took all the fish and ate them up. What am I going to do? How can I earn any money?
FARMER: Goblins! So that's the reason there aren't any people around here.
FISH DEALER: If they see us on the street, the goblins will hurt us or they might even kill us. I'm frightened to death.
WOMAN: Gion Festival's just around the corner, but I'm afraid we won't have it this year because of the goblins. We'd better go home quickly and lock the door.

Scene 8

NARRATOR: But before the townspeople could reach their homes, three goblins entered the shrine and scared the innocent people of Kyoto.
GREEN GOBLIN: This is a pen. HA HA HA HA HA.
RED GOBLIN: What is your name? HA HA HA HA HA.
BLUE GOBLIN: Today is Friday. HA HA HA HA HA.
WOMAN: Oh, how terrible. Run! Run!
FISH DEALER: Get away from me! Oh, I'm so afraid.
FARMER: Help! Help!
GREEN GOBLIN: He walks to school every day. HA HA HA HA HA.
RED GOBLIN: Where are you from? HA HA HA HA HA.
BLUE GOBLIN: What time is it? HA HA HA HA HA.
[*The townspeople run away.*]
All GOBLINS [*singing*]:

A, B, C, D, E, F, G,
H, I, J, K, L, M, N, O, P....
HA HA HA HA HA.

Scene 9

NARRATOR: Now our hero Taro Thumb was determined to take action.
TARO: This is a pretty pickle! I'm not afraid of these evil goblins. I'm going to fight them and save the people of Kyoto. It's high time I proved that I'm a brave man.

Scene 10

NARRATOR: The next day a beautiful princess came to the shrine to worship.

PRINCESS: What a beautiful day it is, and what a beautiful princess I am! Many people always praise me for my attractive smile, my long black hair, and my white skin. But I have never received a marriage proposal. I wonder why? Maybe it's because of my weight. Recently I've been getting heavier and heavier—just like a pregnant woman. Today I'm going to worship and if my prayers are answered, I'll be able to lose some weight and then meet the man of my dreams. [*She prays.*] God, please help me have firm thighs and a thin waist. And if possible, send me a handsome, well-built young man with money who can be my husband.

Scene 11

NARRATOR: The goblins, who had been waiting for a victim, suddenly appeared.

GREEN GOBLIN: Go, went, gone. Come, came, come.

RED GOBLIN: Eat, ate, eaten. Drink, drank, drunk.

BLUE GOBLIN: See, saw, seen. Take, took, taken.

PRINCESS [*back to Goblins*]: Oh God, thank you very much for answering my prayers so quickly. I didn't think you'd send me a husband so soon. [*She turns and sees the Goblins.*] Oh! What is this? Help! Help!

GREEN GOBLIN: Linking verbs! Is, are, was, were. HA HA HA HA HA.

RED GOBLIN: Seem, look, become, appear. HA HA HA HA HA.

BLUE GOBLIN: Feel, taste, smell, sound. HA HA HA HA HA.

Scene 12

NARRATOR: Taro Thumb heard the princess' calls for help. He came running, drew his needle sword, and jumped onto each of the goblins, stabbing them many times.

TARO: Oh, dear princess, do not worry. I will protect you. Hey, you wicked goblins. Take that! And that! And that! [*He stabs the Goblins.*]

ALL GOBLINS:

A—E—I—O—U
A—E—I—O—U
L—I—O—J ! ! !

[*They depart.*]

Scene 13

NARRATOR: Because the goblins were surprised by Taro, they ran away leaving all their possessions behind.

TARO: My dear princess, are you all right?

PRINCESS: How nice of you to help me. [*Aside*] But I'm sorry the man who helped me is not so well-built. In fact, he's smaller than a dwarf. In any case, I ought to do something to express my gratitude.

NARRATOR: Just then, the princess found a magic mallet among the things the goblins had left behind.

PRINCESS: Oh, what's this? [*She picks up the mallet.*] This must be a magic mallet which can make dreams come true. Oh good! I'd really like to use it to lose some weight, but before I do that, I need to ask it to do something for you.
[*She shakes the mallet over Taro.*]
Magic mallet, magic mallet,
Can you make my hero taller?

NARRATOR: Suddenly Taro began to change. Every time the princess shook the mallet, Taro grew taller and taller.
[*Taro grows as tall as the Princess.*]

PRINCESS: Oh, wonderful. He's growing larger and larger. I don't have to lose any weight since I've found this handsome man to marry.

TARO: Wow! I'm the handsomest guy in the world!

Scene 14

NARRATOR: Taro took the princess to meet his parents, and everyone in the country celebrated their marriage. And of course, they lived happily ever after.

[*All characters appear and sing.*]

Row, row, row your boat
Gently down the stream.
Merrily, merrily, merrily, merrily,
Life is but a dream. □

Acknowledgments

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BRIGHT IDEA

It is an important skill for second-language learners.
It is used to talk around unknown vocabulary.
The five-step paradigm is an example of this skill.
Patterns that can be used include classification, purpose, and cause and effect, among others.
It is a plan of action for making ideas and concepts comprehensible.

[Explanation Strategies]

Carl Watts

Explanation strategies is an important skill for ESL students to acquire. It is a system that can be utilized by students to describe and explain ideas or concepts they need to use at unforeseen moments and for which they do not possess the appropriate English lexical tags. It is a method by which students can learn to talk through unanticipated circumstances, instead of remaining mute because they lack certain vocabulary.

It is impossible for second-language speakers, regardless of their level, to master all the vocabulary they need in every context. For this reason, learning to "talk around" unknown lexical items through the use of explanation strategies is important. Explanation strategies is not, however, an automatically learned device/strategy. Therefore, any time spent in the language classroom helping students learn explanation strategies is time well spent—it will increase students' awareness, confidence, and fluency.

The specific goals in providing instruction in explanation strategies include providing students with core utterances they can use for basic descriptions, allowing students sufficient practice time so that they can experiment with the strategies and learn how to be successful "strategists," providing a means with which new classroom vocabulary can be introduced without reference to the primary language, and giving students an enjoyable and realistic appreciation for the usage of these strategies.

Method

Step One:

Students are first introduced to explanation strategies through basic descriptions involving classification; purpose; comparison and contrast; material; structure; cause and effect; examples; shape, size, and color; and origin. Depending on the level of the students, these different categories of explanation strategies can be presented over a few or many days.

Examples of basic explanation strategy sentences for the first group—classification—are:

________ is a method/means of	__________.
Brainstorming	creating new ideas
Dry cleaning	cleaning clothes without water
Canning	preserving foods
Homogenization	making liquids uniform
Boiling	sterilization

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______ is a ______.	
Physics	science
A squirrel	mammal
A pomegranate	fruit
Geometry	field of mathematics
Teaching	profession

______ is a variety/type/kind/form of ______.	
Football	sport
Mashed potatoes	food
An ambulance	vehicle
A reptile	animal
Bacteria	plant life

______ include ______.	
Romance languages	Spanish, Portuguese
U.S. territories	Micronesia, Puerto Rico
Medical procedures	surgery, prevention
Arts	painting, sculpting
Fuels	gasoline, diesel

Samples of other basic explanation strategy patterns, by category, are:

1. Purpose:
   A pencil *is used for* writing.
   A ruler *is used to* measure.
   A dictionary *is used by* people *to* look up words.
   Radio *has* two *main purposes*: entertaining people and communicating information.

2. Comparison and Contrast:
   A pigeon *is similar to* a dove.
   The Kanto region *is different from* the Kansai region.
   A computer monitor *looks like* a television.
   A tangerine *tastes like* an orange.
   A frog *sounds like* a toad.

3. Material:
   Glass *is made from* sand.
   A book *is made of* paper.

4. Structure:
   A table has two *main parts*: the legs and the top.
   Water *consists of* hydrogen and oxygen.

5. Cause and Effect:
   Dew *is caused by* condensation.
   Beer *is a result of* the fermentation of grains.

6. Example:
   Tokyo *is an example of* a city.
   An example of a disease *is* malaria.

7. Shape, Size, and Color:
   A can *is* cylindrical.
   A 747 *is* huge.
   Tatami mats *are* tan.

8. Origin:
   Buddhism *originated in* India.
   Velcro *was created in* the United States.
   The printing press *was developed in* Germany.
   Tobacco *came from* America.
   Gun powder *was invented in* China.

For lower level and ability students, the basic descriptions may be introduced through audiolingual methodology: repetition drills, substitution drills, completion drills, and transformation drills. The descriptions may also be introduced through a situational development presentation, where the teacher provides the item and the situation through which the basic utterances can be practiced. For example:

T: What do I have?
Ss: You have a saw.
T: What am I doing?
Ss: You are cutting wood.
T: What is a saw used for?
Ss: A saw is used for cutting wood.

For higher level and ability students, the simple reinforcement of previously-learned structures may be sufficient. This can be accomplished by providing a hand-out patterned after the classification explanation strategy examples above. For an advanced group, students would not be required to merely repeat or read given utterances. They would use their knowledge from other fields to complete the multiple-slot substitutions. Unlike the examples listed above, student handouts would *not* have the two slots paired correctly. Instead, the students would have to think about the choices instead of merely reading. As an alternative, the above examples may be used as completion drills, merely by deleting the second slot choices. Note, however, that as with all correctly structured substitution drills and completion drills, the key element is used repeatedly.

Vocabulary used would be appropriate for the level of the students.

Step Two:

At this stage, after the explanation strategies categories listed above have been practiced and mastered, students are given some examples of five-step explanations. These five-step explanations include all the various types of strategies, and are as linguistically simple or sophisticated as is required by the needs of the student population. The five-step explanation begins with a general category which is further delimited by each additional statement. For instance:

It's an animal.
It's from Africa.
It has four legs.
It looks like a horse.
It has stripes.
[A zebra]

This is a word which describes a type of person.
This word refers to a lack of learning in a certain academic area.
A person who has this characteristic probably did not go to school.
This kind of person usually cannot sign his own name.
This adjective refers to a person who is unable to read or write.
[Illiterate]

These examples should be given in the spirit of a guessing game, and any attempts by the students to hazard answers should be positively reinforced. Students enjoy the problems; ten to fifteen examples seems to be an appropriate amount.

At this point the students are given paired practice in which they are allowed to use any and all of the above strategies to explain words to their partners. In this exercise, students are paired—Student A with Student B—and each student is given a different list of words to explain to his partner. One example of an explanation strategy paired practice would be:

Student A

1. Mathematics	1. ____________
2. Director	2. ____________
3. Newspaper	3. ____________
4. Cost effective	4. ____________
5. Factory	5. ____________

Student B

1. Calculator	1. ____________
2. Fax	2. ____________
3. Government	3. ____________
4. Relocation	4. ____________
5. Communism	5. ____________

The column of words represents those words which the student is to explain to his partner using explanation strategies. The column of numbers and lines is for the student to use in writing down those words he guesses correctly from the explanations offered by his partner. Student A may give all his explanations while Student B guesses; or each student may give explanations for his first word while his partner guesses, and then continue to the second word, switching roles after each word. Depending on the level and abilities of the students, each student would receive between five and ten words in his list.

"*Step Two*"—ten to fifteen examples followed by paired practice—will most likely have to be practiced several/many times. While the teacher provides five-step explanation strategy examples before each paired practice activity, students are allowed to experiment with their own explanation devices at their own levels. Some students will give only one explanation strategy utterance and then wait for their partners to answer, merely saying NO after an incorrect answer has been given and offering no further explanations. Some students will give one explanation structure after another, not allowing their partners sufficient time to process the information or give an answer. Most students, given the opportunity for failing and succeeding in their attempts at explanation strategies, will discover by themselves that the basic five-step pattern works. This self-discovery consistently produces a much better internalization of the strategies than does an imposed or prescribed formula.

The teacher monitors student explanations during this paired practice activity.

Step Three:

After students have become more sophisticated in their use of explanation strategies, classroom vocabulary, as it appears in the curriculum, is explained following the five-step paradigm. This is initially done by the teacher. When the students reach the point where they are comfortable with this explanation strategy procedure for new vocabulary, they are asked to write explanations for new lexical items. These explanations are shared with the class. If these explanations are collected by the teacher, they can be a valuable tool to use as review during the odd few moments at the end of a study period.

Using these explanation strategies for vocabulary development offers good reinforcement of the basic patterns and is a good alternative to the *dictionary definition* or *translation* syndrome.

Step Four:

As a review of the basic explanation strategy patterns and as a fun reinforcing activity, an explanation strategies game can be devised by the teacher. The game entails a competition between student groups—Groups A and B. The previously prepared five-step explanation strategy statements are read one by one. These may be new items prepared by the teacher, or they may be the explanations collected by the teacher in "*Step Three*." Guessing should be encouraged in the competition. Student Al responds to the first statement, Student Bl responds to the second, Student A2 responds to the third, Student B2 responds to the fourth, and Student A3 responds to the fifth statement of Problem One. Student B3 responds to the first statement of Problem Two, etc. When a student responds correctly, his team receives the designated number of points: A first statement correct response equals five points, a second statement correct response equals four points, a third statement correct response equals three points, a fourth statement correct response equals two points, and a fifth statement correct response equals one point. As soon as a student responds correctly, the teacher continues on with the next problem, but following the same student sequence. The team with the higher number of points after a specified number of problems or a specified time wins.

Examples of items in an explanation strategies game are:

1. It's a portable object. (5)
   It's used to help you see. (4)
   It uses batteries. (3)
   It is often cylindrical. (2)
   It has a light bulb. (1)
   [A flashlight]

2. It's a chemical compound. (5)
   It can be found in most houses. (4)
   It is white. (3)
   It is commonly found in the kitchen and in the dining room. (2)
   We use it on food. (1)
   [Salt]

3. Everyone does this. (5)
   It is a mental phenomenon. (4)
   It happens mostly at night. (3)
   Some people do it in color; some people do it in black and white. (2)
   It happens during REM sleep. (1)
   [Dream/dreaming]

Conclusion

The pedagogical value of explanation strategies is apparent. Study time required for its usage is minimal. The students must actively participate in the paired practice activities. The students themselves enjoy writing the five-step explanations and figuring out those of other students, taking them as puzzles that offer a challenge. Both students and the instructor enjoy the fun reinforcement activity when students suddenly telegraph their understanding of the problems and it all becomes apparent: *You* know that *they* know the idea or concept being explained, even if they don't know the correct English lexical tag. It's serendipitous—for both the students and the teacher. □

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BOOK REVIEWS

Learning to Learn English. Gail Ellis and Barbara Sinclair. Cambridge University Press, 1989.

Reviewed by Kim Edwards

Over the last two decades educational professionals in U.S. universities have begun to take a close look at how people study. Their goal has been to determine why students of similar ability don't necessarily have the same rate of success in their academic courses. What they have discovered is that a variety of factors, ranging from organizational strategies to time management, influence learning and retention: It's not intelligence alone that yields academic success.

Proponents of study skills argue that even the best students can learn to study more efficiently, and that the worst students may find their performance greatly enhanced by a careful examination of the way they approach learning. Numerous texts have been written to guide students who wish to streamline their learning processes. Some universities have even gone so far as to offer complete courses in study skills to incoming freshmen. As an instructor in one of these programs at the University of Wisconsin, I was able to witness firsthand the improvement students made when they reappraised their study techniques and took control of their own learning.

In their book *Learning to Learn English,* Gail Ellis and Barbara Sinclair have taken a study skills approach to ESL. Designed to be used as a companion to any language text, *Learning to Learn English* devotes its first chapter to helping students build personality profiles of themselves as language learners. Instead of teaching particular grammatical points or functions, Ellis and Sinclair start with an attitude questionnaire and proceed to raise the issues of priorities, motivation, time management, strengths, weaknesses, and organization. Students will enjoy figuring out their language profiles, but the chapter is intended to be more than fun. The questions are designed to draw students' attention to their attitudes about learning languages, and to raise issues that they may never have considered. Everyone knows, of course, that cramming is not an effective learning strategy, especially for long-term retention. Recognizing it as a problematic habit, however, and learning specific, concrete ways to balance time for language study with other demands, is less easily done. In the first chapter Ellis and Sinclair address these issues in a general way, and establish the foundation for the rest of the book.

Learning to Learn English has six divisions which are organized in a familiar way: Vocabulary, Grammar, Listening, Speaking, Reading, and Writing. Each chapter is further divided into steps. Steps One through Three

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focus on a self-assessment of the particular skill area. Students are asked to explore their current knowledge and feelings about this area of language study, and to identify their own strengths and weaknesses. Step Four is designed to help students set reasonable goals, and Step Five is aimed at helping students develop personal strategies for studying the language area. This is the section of the book that students will find most helpful, as it suggests specific methods to enhance learning. Step Six addresses the issue of confidence, and includes ideas for increasing communicative ability despite recognized limits. Finally, in Step Seven, students are asked to organize the study strategies they have chosen or developed themselves.

In reading this book I appreciated the fact that Ellis and Sinclair are not prescriptive in their advice. Quotes from real students appear in each chapter. As a language learner myself, I enjoyed reading the comments other people had made—their frustrations and advice and opinions—and comparing them with my own experiences. A beginning language learner would be reassured to find that other people also have problems with grammar, and would be pleased to discover study suggestions that improve retention and class enjoyment.

Moreover, the students quoted are from all over the world, and their opinions about language learning vary widely. Everyone quoted has different suggestions about how to make learning English easier and more successful. The authors recognize that there's no *right* way to learn English, anymore than there's a *right* way to read a book or write a letter. This distinction is especially important for students and teachers of ESL to recognize, as the diversity of cultural and educational backgrounds found in a single ESL classroom can be wide.

Since *Learning to Learn English* is designed to be a companion text, some teachers might question its value. Much of the content seems like common sense to those of us who have taught for years. However, it's worth remembering that our own study habits have developed through years of trial and error; strategies that seem like common sense to us may enhance learning in our students. This is especially true for situations where classes are composed of students from many different countries. Different cultures have different approaches to learning, and different attitudes about it. *Learning to Learn English* provides a catalyst for discussing those differences, and offers strategies for maximizing strengths and minimizing weaknesses. Ellis and Sinclair make it clear that each individual will have a personal learning style. It is not the purpose of this book to define it, but to guide the student to self-discovery. □

The Cambridge English Course, Book 2. Michael Swan and Catherine Walter. Cambridge University Press, 1988.

Reviewed by Robert Ruud

Cambridge English Course, Book 2 is a multi-faceted set of materials including a Student's Book, a Teacher's Book, and an audio cassette. The materials comprise thirty-two units, which are based on notions (The Past, Comparisons, If and When, Causes and Origins, etc.), functions (Asking and Offering, Hopes and Wishes, Small Talk, Feelings, etc.), situations (Know Before You Go, Travel, etc.) and topics (Problems, Families, Money, Technology, etc.).

I am currently using the book in a course that meets once a week. The students are lower intermediate: They can have conversations, but with some difficulty. They are all Japanese, and range in age from twenty-two to fifty.

The purpose of the text in my course is to provide a basic framework and to serve as a review source for communicative activities based on information provided by the students. I have found *Cambridge English Course, Book 2* to be extremely well-suited to this purpose.

In the plus column, what first comes to mind is the handy format of the lessons. Each unit has two parts. Part A consists of up to ten sections with standard exercises such as *Listen to the conversation and practice the sentences*, *Match the questions and answers*, *Here are some answers—what are the questions*, *Pronunciation—Listen to the recording—Do you hear A or B?*, etc. The instructions are generally clear, and the exercises are short and involve the use of many different skills. I ask the students do them as homework in order to get the basic structures of the area in focus before they put their own information into the structures in the class itself. Because the units are concise, they are easily used as bases for more communicative activities in which the information is student-generated.

There is good variation from one unit to another in terms of activities. At the same time, units are consistent in always offering some listening, speaking, reading, grammar, and pronunciation exercises. They are also usually focused enough to give real expression to the notion, function or other syllabus item for that unit.

Some of the stories are genuinely interesting, such as the story of Juliana Koepke, who fell 3000 feet and then battled the jungle for ten days. This unit also contains some examples of the best exercises in the course, including one on basic verb forms, an important one teaching questions for clarification, including "Sorry, could you say that again?" and "I'm sorry, I don't understand," and a *Now You Do It* exercise.

Another positive point is that it is very easy to skip over sections of any unit, or even to skip entire units of the book if that seems appropriate. Also, the units can be done in any order. This line of praise can easily be taken too far, of course; one starts to wonder what the authors' assumptions are about how language is learned. But for either the unabashed eclectic nihilist unconvinced of any but the most all-encompassing theoretical model of

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Robert Ruud is the Director of the Language Institute of Japan. He has taught in Japan, Polynesia, and the U.S. He frequently publishes articles and book reviews in Cross Currents.

language learning, or for the teacher who prefers to use the text as preparation for and review of communicative activities, this text is well-suited.

The materials are conveniently offered in two different formats for teachers to choose between: either with all units bound in one volume, or in three separate slim volumes. This latter option has worked well in my course, since the course itself is divided into ten-session units.

The authors say they have tried to avoid a picture of Britain as "a middle-aged (or youthful) white middle-class society of married couples with 2.4 children per family," and have rather successfully done so. For the springboard kind of purpose the book is being put to in my class, the lack of a story sequence or thematic link is an advantage.

On the negative side, some of the exercises seem rather pointless and technical, such as the numerous minimal pair exercises presented without reference to context. This is not to say that pronunciation has no place in this book. However, with the stories or situations already presented in listening or reading form, and with considerable space devoted to illustrations, pronunciation practice could very easily have been done with more reference to the context.

Some of the contexts themselves are banal, such as in the comparison unit, where the comparison is first of two kitchens, and then of the differences between baby carriages, tanks, and the Concord. The story with pictures in Unit 2 was difficult for my students even to take seriously enough to have fun with. It describes and illustrates a BBC reporter's eye witness account of a UFO landing at a soccer game. The reporter documents the event, and is finally blasted with a ray gun as he dutifully reports, "It's taking out a gun—it's pointing it at me."

This illustrates another occasional problem in this book, which is caused by writers who try too hard to force a grammatical form into use. The so-called "progressive" form in the story of the BBC reporter is used to describe an activity taking place simultaneous with the speech itself. Among native speakers this is uncommon; if we listen to a real sports event and take a count of the progressive forms used to describe simultaneous activity this is obvious. But among non-native speakers, who are taught to use it in this way, the progressive is frequently much more common, but misused and misunderstood.

Despite these shortcomings, *Cambridge English Course, Book 2* is generally a useful book in that it provides teachers with a very loose organization of ideas which they can supplement freely, and which can be reviewed systematically in the class or by students outside of class. It seems to me that sticking strictly to what the book offers would be pretty unpromising. But as the basic guiding force for a series of exercises tailored to the needs of a specific class, it works well, and is much appreciated by my students. □

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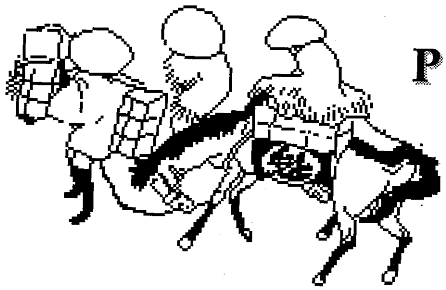

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Books intended for review should be labelled REVIEW MATERIAL, and should include a cover letter explaining desired review procedures.

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BOOKS

Ashworth, J., & Clark, J. (1989). *Stepping stones 2*. (Teacher's Book). London: William Collins Sons and Co., Ltd.

Dewar, P. (1989). *Computers: From beads to bytes*. Glasgow: Collins English Library.

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ANNOUNCEMENTS

IATEFL 24th International Conference. March 27-30, 1990. Trinity College, Dublin. Aspects of Irish literary tradition will be featured in this program. Programs will include presentations in the areas of Business English, CALL, ELT Management, Learner Independence, Literature, Phonology, Teacher Development, Teacher Trainers, Testing, and Video and Young Learners. For further information please write: IATEFL, 3 Kingsdown Chambers, Kingsdown Park, Tankerton, Whitstable, Kent, England CT5 2DJ.

Regional Language Centre (RELC) 1990 Regional Seminar. April 9-12, 1990. Singapore. Proposed topics for the seminar include: Language Testing, Language Programme Evaluation, and The Role of Language Testing in Language Programme Evaluation. RELC calls for papers and invites participants. For further information, please contact: Director, (Att: Seminar Secretariat), SEAMEO Regional Language Centre, 30 Orange Grove Road, Singapore 1025. Telephone: (65) 7379044.

Institute of Culture and Communication Summer Workshop. July 11-20, 1990. The East-West Center, Honolulu, Hawaii. The workshop is for college and university faculty who wish to develop courses in intercultural and international topics. Participants will examine possible texts, interact with East-West Center staff familiar with a variety of courses, discuss issues with the authors of texts currently used in intercultural courses, share ideas with each other, and develop full course outlines. The general areas within which courses can be developed are the Behavioral Sciences, Social Sciences, and Education. For more information write: Mr. Larry Smith or Dr. Richard Brislin, East-West Center, Institute of Culture and Communication, Honolulu, Hawaii 96848, U.S.A.

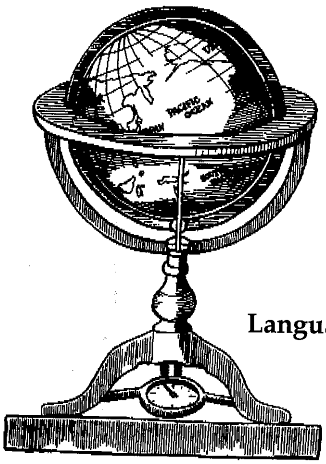
Eighth International Humor Conference. July 30-August 3, 1990. Sheffield, England. For more information, contact: Mark Lazier, Associate Dean, College of Arts and Sciences, Pan American University, Edinburg, TX 78539, U.S.A.

ESOL Video Materials Directory. TESOL has created a database of existing videos for EFL/ESL instruction and teacher training. Information about videos currently available worldwide may be obtained, or submitted for inclusion in the database, by contacting: Peter Thomas, Department of International Studies, University of California, Extension X-001, La Jolla, CA 92093-0176, U.S.A. Telephone: 619-534-0425.

New Journal and Call for Papers. The ESL teaching community and the Office of Academic Affairs of The City University of New York announce a new scholarly journal, ***College ESL***. *College ESL* will provide a unique forum for exploring questions and concerns regarding the education of English as a second language (ESL) students, specifically urban immigrant and refugee adults in college and pre-college settings. The journal welcomes articles and essays supported by research and theory on: Current instructional practices in ESL and related disciplines; Innovations in curriculum and pedagogy; Research studies; Teacher education and training; Culture, history, sociology, and anthropology of ESL populations; Relevant ethical, legal, and political issues. The first issue is scheduled for publication in Fall, 1990. Submissions are due February 10, 1990. Send for guidelines to Editor, *College ESL*, c/o The Instructional Resource Center, The City University of New York, 535 East 80th Street, New York, New York 10021, U.S.A.

New Journal and Call for Papers. The inaugural issue of the ***Journal of Asian Pacific Communication***, to be published by Multilingual Matters Ltd. (Clevedon, England/Philadelphia), is to appear in early 1990. This journal provides a forum for research on language issues and communication problems in the Asian Pacific region, and on linguistic and communication problems faced by Southeast Asian immigrants elsewhere in the world. The second and third volumes are to be guest edited by Florian Coulmas and Braj Kachru on *The economics of language in the Asian Pacific*, and *Language and identity,* respectively; deadlines for submissions are April 30, 1990 and December 1, 1990. For further information about subscriptions, the first issue, and guidelines for the above special issues, please write the Editors: Howard Giles, Communication Studies, University of California at Santa Barbara, CA 93106, U.S.A.; or Herbert Pierson, English Language Teaching Unit, The Chinese University of Hong Kong, Shatin, N.T., Hong Kong.

Call for Papers: *Cross Currents* welcomes manuscripts concerning all aspects of English language teaching and learning and cross-cultural communication. *Cross Currents* is interested in articles on both the theoretical and practical aspects of ESL/EFL instruction, cross-cultural communication, English language teaching both in Japan and internationally, English as an International Language, and book reviews on any of these topics. *Cross Currents* particularly encourages responses to this issue's editorial, *International TESOL: Where Is Our Profession Going?* for publication as a forum in a future issue. Please direct all manuscripts and letters to: General Editor, *Cross Currents,* 4-14-1 Shiroyama, Odawara, Kanagawa, Japan 250. □



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LIOJ

THE LANGUAGE INSTITUTE OF JAPAN
4-14-1 Shiroyama Odawara Kanagawa 250 Japan

LIOJ is a private organization supported by a not-for-profit educational foundation, the Zaidan Hojin M.R.A. House. The Institute was founded in the spring of 1968 as a small experimental school specializing in preparing Japanese to work or study abroad. LIOJ does this by offering intensive training in English and an experience dealing with non-Japanese in an English-only environment designed to promote cross-cultural communication and encounter. Besides the residential Business Communication Program, LIOJ offers language courses to the Odawara community for both adults and children through its Community Program, and a variety of special programs to individual organizations. LIOJ annually hosts a Summer Workshop for Japanese Teachers of English, and also sponsors fellowships and scholarships to overseas participants in the Business Communication Program and the Summer Workshop.

□ A primary goal at LIOJ has been that the LIOJ experience should be rewarding to both students and teachers alike. LIOJ's purposes as an institute extend basically in two directions: those which center on ways to serve the needs of Japan and the international scene at large; and those which center on maintaining a favorable teaching environment which is conducive to creativity and involvement in the field of language and cross-cultural training. These goals are by no means mutually exclusive: Making efforts in one direction often leads to successes in the other. LIOJ was instrumental in the establishment of the Japanese Association of Language Teachers (JALT) in 1975, and continues to be a supporter of the association. Many English language curriculum materials developed by members of the LIOJ faculty have been published internationally. Since 1972, LIOJ has published the widely respected journal of international communication, *Cross Currents*.

The Business Communication Program

□ With this program, LIOJ pioneered the intensive total-immersion business English/cultural training method which is common in Japan today. A total of 210 four-week terms have been offered since the program was begun in 1968. To date, 609 companies, both Japanese and international, have sent 5196 company personnel to participate in LIOJ's Business Programs. Approximately 60% of these participants have gone on to conduct business or receive training in foreign countries, while 40% use English while based in Japan.

□ In 1990, LIOJ will introduce two-week intensive Business English Programs, also specializing in total-immersion English language/cultural training. LIOJ will offer four two-week, and nine four-week Business Programs in 1990.

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The Community Program

□ LIOJ's Community Program was begun in 1969. 700 students in the Odawara area are currently enrolled in the program. Classes serve the needs of a wide population, from elementary school students to adults. The Community Program also facilitates International Understanding classes in an ongoing team teaching project in Odawara public schools.

The Summer Workshop

□ Every summer since 1969, LIOJ has hosted a Summer Workshop for Japanese Teachers of English. This week-long residential workshop includes language study, special lectures and programs, and seminars on a variety of teaching methods and techniques. In 1989, 130 Japanese teachers of English from all parts of Japan, six scholarship presenters from foreign institutions, and two scholarship presenters from within Japan participated in the workshop. The workshop also attracts many respected, internationally known presenters. Special guest presenters have included John Fanselow, Paul LaForge, Diane Larsen-Freeman, Robert O'Neill, Alan Maley, and Richard Via.

Special Programs

□ LIOJ is periodically called upon to give special programs or to conduct testing and evaluation for companies and organizations. In the past, LIOJ has conducted special programs for the Matsushita Institute of Government and Management, the Hakone Machi International Association, and the Odawara City English Program.

Fellowships and Scholarships

□ In conjuction with long-term goals of improving language teaching in Japan and abroad, LIOJ provides fellowships and scholarships to teachers and students from foreign institutions. Fellowship and scholarship recipients come to LIOJ as assistants, observers, and students during regular Business Communication Programs. In addition, LIOJ invites scholarship presenters from foreign institutions, as well as from within Japan, to attend the Summer Workshop and share language teaching knowledge.

□ LIOJ offered twenty fellowships and scholarships to foreign teachers and students in 1989. Fellowship and scholarship recipients in these programs have come from Thailand, Korea, the Philippines, the People's Republic of China, Indonesia, India, and Hong Kong.

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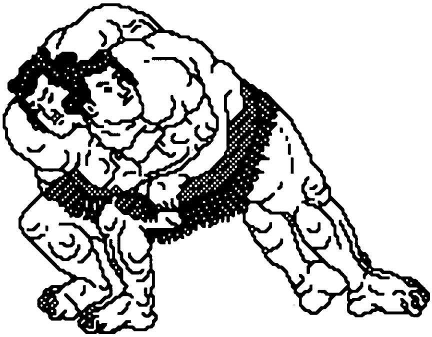

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